

# MUSICAL COURIER

*Weekly Review of the World's Music*

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCII—NO. 4

NEW YORK, THURSDAY, JULY 26, 1928

WHOLE NO. 2520



*Photo by Strauss-Peyton*

**Marie Sundelius**  
Soprano of the Metropolitan Opera Company

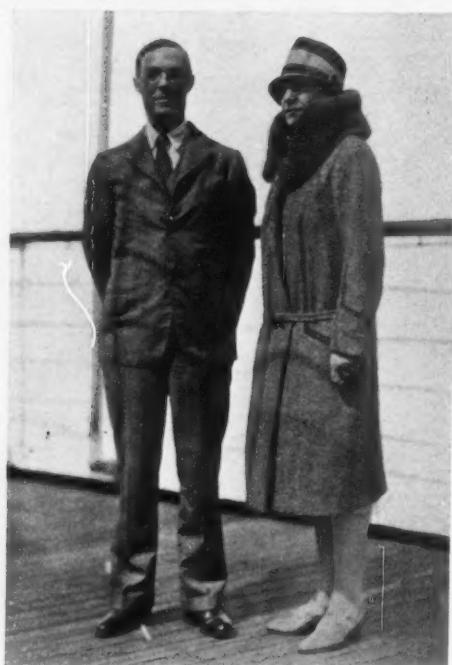


ERNEST KINGSWELL-SMITH,  
pianist and pedagogue of New York, who has completed  
his teaching activities for the season and has left with  
his wife and son for a two months' vacation in the  
Adirondacks. (Photo by Nickolas Muray.)



CARLOS SALZEDO,

who is now in Seal Harbor, Me., dividing his time be-  
tween master classes, composing, swimming, car-racing,  
horse-racing, and also experimenting with the photo-  
graphic art—as demonstrated in the above picture. Mr.  
Salzedo's new compositions include a work especially  
written at the request of Elizabeth S. Coolidge, for the  
tenth anniversary of the Pittsfield Festival. This work  
will have its world premiere performance at the Festival  
on September 21. It is a series of Five Dances for two  
harps, and will be played by Lucile Lawrence and  
Carlos Salzedo.



ERNEST HUTCHESON  
dean of the Juilliard Graduate School, and Mrs. Hutcheson,  
on board the S. S. Leviathan on their return recently from Europe, where Mr. Hutcheson made a hurried  
concert tour. Mr. Hutcheson is now conducting a  
master class at Chautauqua, N. Y.



RALPH LEOPOLD,  
well known pianist, who is enjoying a little rest at  
present in Massachusetts, following a busy season,  
and is preparing for another well booked one.



CLARA JACOBO,

as Leonora in *Il Trovatore*, who has been engaged for  
the Metropolitan Opera. Mme. Jacobo, possessing a  
dramatic soprano voice of beauty, has sung previously in  
Italy and with Gallo's company in Havana and Central America. (Photo, by Apeda.)

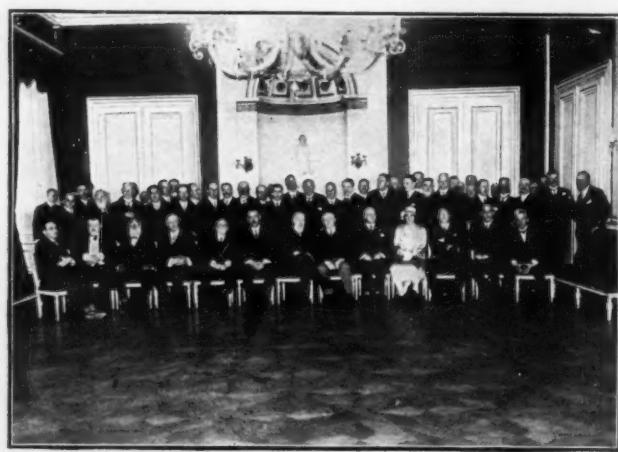


CHARLES DE HARRACK,

concert pianist, who has been appointed organist and  
choirmaster at the Temple on the Heights, Cleveland,  
Ohio. Mr. de Harrack pursued his piano studies with  
Leschetizky and organ under the direction of Julius  
Boehm, who at that time was organist to Emperor Franz  
Josef of Vienna. In addition to his piano and organ  
activities, Mr. de Harrack has conducted various musical  
organizations; he also is well known as teacher and  
composer.



MILO MILORADOVITCH,  
soprano, who has just terminated a successful season of  
concerts, recitals, and other public appearances under the  
management of Antonia Sawyer.



THE JURY WHICH AWARDED  
THE COLUMBIA SCHUBERT  
PRIZE

of \$10,000 to Kurt Atterberg, of Sweden, for a symphony. The photograph was taken at an official reception tendered the jury by the Austrian government in Vienna in June. Seated, left to right, are: Adolfo Salazar, Spain; Alexander Glazounoff, Russia; Guido Adler, Austria; Donald Francis Tovey, England; Dr. Richard Schmitz, Austrian Minister of Education (non-juror); Dr. Michael Hainisch, President of Austria (non-juror); Walter Damrosch, America (Chairman of Jury); Emil Mlynarski, Poland; unspecified lady; Franco Alfano, Italy; Max Schillings, Germany; Carl Nielson, Scandinavia.

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## Hindemith's Cardillac Has Surprise Success in Berlin

Groping for a New Form—A Sensational Rheingold Production—An Interesting Broadcasting Experiment—A Gluck Première—The Handel Festival at Kiel

BERLIN.—The first Berlin performance of Hindemith's opera, *Cardillac*, which was recently given under Klemperer's direction at the Staatsoper am Platz der Republik, was something in the nature of a revelation. This work, which had its première in Dresden nearly two years ago, and has since been given in many other German opera houses, consistently failed to make the impression that was expected of it. Consequently the house was half empty on the night of the Berlin première, in spite of Klemperer's openly expressed admiration for the opera, and the passionate energy with which he prepared the performance.

Thanks to his interpretation, however, the fine musical qualities of this curious score were clearly brought out and public enthusiasm ran high, Hindemith, Klemperer and the singers receiving boisterous ovations.

In *Cardillac* Hindemith seems to be searching for a new musical form between opera and the oratorio, very much like Stravinsky in his *Oedipus Rex*. But his dramatic action is irremediably weak, and no adequate substitute has been made. I feel that in time both these composers will remove their semi-dramas from the theater and arrange them for the concert hall.

A word of praise is due the singers in this performance. Fritz Krenn, as *Cardillac*, was excellent. He evidently made a close study of Chaliapin's manner during the latter's visit here and, as a result, gave a powerful portrayal of the character. Fidess's fine tenor voice, and the splendid singing of Felicie Hüni-Mihacek and Violetta de Strozzi deserve special notice. The chorus also was admirable. The only feature of the performance that proved a disappointment were Dülberg's stage settings, which, with their grotesque, cubistic exaggerations, their almost offensive plainness and complete lack of Parisian local color, were entirely out of place.

### A SENSATIONAL RHEINGOLD

An event of an entirely different character but even more sensational in its way was the recent lavish production of *Rheingold* at the Staatsoper Unter den Linden. Up to now the technical marvels of the newly-built stage have not been very evident to the observer, but this performance brought them into full play. Emil Pirchan designed the scenery and achieved effects of color and motion that are unique in operatic history.

The first scene was startling with its impression of deep water in which the Rhine Daughters actually swam about like fish, making leaps of from 20 to 30 feet with astonishing agility and quickness. No less impressive was the journey of Wotan down to Nibelheim. The stage first represented a rolling, green meadow on which Wotan and Fricka were asleep. A vision of Valhalla, a mighty castle of shining white, could be seen in the sky like a fantastic fata morgana. Suddenly the scene began to rise slowly but steadily, and the interior of the earth became visible, with its rocks, its rivers and its glowing flames. By the time the world of the gods finally disappeared the realm of Alberich and the Nibelungen had been reached.

Musically, the performance was also remarkable. Friedrich Schorr, Karin Branzell, Maria Müller and Leo Schützendorf, in the principal roles, formed an unusually excellent cast. Kleiber conducted, interpreting the score in a less monumental fashion than usual, treating it more in the manner of chamber music, keeping the parts transparent and thus giving surprising distinctness to the declamation of the singers.

### OPERA WITH LONG-DISTANCE ORCHESTRA

Germany is nothing if not progressive, and an even more modern performance than either of the two already described has been given in Potsdam. It consisted of nothing less than the singing and acting of two little Offenbach operettas to the accompaniment of an orchestra playing in Berlin, about ten miles away. This experiment was made by Dr. Erich Fischer, who has made a special study of the subject. His method of procedure is very simple. The conductor is assisted by a pianist who plays the music according to his beat on an almost dumb piano, which, however, transfers the desired time and rhythm to the distant orchestra by radio. The playing of the orchestra is rebroadcasted and amplified in the theater by means of loud speakers.

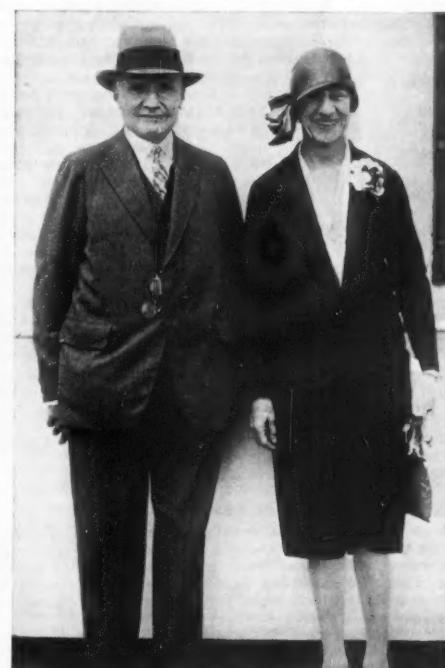
The actual effect, while by no means ideal in tone quality or precision, was nevertheless surprising. With further improvements it may some day be possible to hear opera performances in small towns that cannot support their own orchestras, and many other new perspectives of musical culture would thus be opened.

How much these and similar problems occupy progressive minds in Germany was revealed at the Congress for Broadcasting held in Goettingen, where experts from all parts of the country discussed the matter on a scientific basis. The present situation and the outlook for the near future were clearly defined by such prominent authorities as Professors Kestenberg and Schünemann, of the Berlin Hochschule, Max Butting, Prof. Mersmann and Dr. Hans Fischer, also from Berlin, Dr. Heinitz from Hamburg, Conductor Szen-drai from Leipsic and many others.

BERLIN HOCHSCHULE GIVES REMARKABLE EXHIBITION  
The Berlin Hochschule, in fact, takes the lead in most of the experiments. It was there that the Potsdam orchestra

was situated and it was also there that the first attempt at long distance conducting was made, several weeks ago. But while this research work is being carried on, regular musical instruction is not neglected and the recent public hearings for the year brought forth surprising results. Among others Artur Schnabel's pupils did honor to themselves and their master in two long programs. These seven young men and girls are all gifted with extraordinary talent, developed to a degree of technical finish and artistic maturity which promises well for their futures. One of them is Leonard Shure, a Chicago boy who has profited so well from Schnabel's teaching that one may predict a successful career for him.

Another is Ludwig Heimlich, a Hungarian, who played



WALTER DAMROSCHE,

distinguished conductor, and his wife, who recently arrived home on board the *Aquitania*. Mr. Damrosch will introduce George Gershwin's new work, *An American in Paris*, at the Philharmonic Orchestra concert on October 26. This next season Mr. Damrosch's lecture-symphony concerts for children will be a permanent feature of the programs of the National Broadcasting Company. (Photo by Cosmo News.)

Bartok's new piano sonata for the first time in Berlin, with an astonishing command of all its complexities and subtleties. Written in 1926, the sonata bears all the characteristic features of Bartok's most recent style and is closely akin to the piano concerto, though perhaps less austere in sound. This music commands respect and attention for the firmness and logic of its construction and the purity of its artistic ideals; but it does not try to seduce the listener by

(Continued on page 17)

## Oliver Denton Dies in Paris Fire

Salle Pleyel and Salle Chopin Destroyed—New Halls Were Less Than Year Old—American Pianist Suffocated in Studio Bath Room

A disastrous fire which destroyed the new Salle Pleyel and Salle Chopin in Paris on July 19 resulted in the death of Oliver Denton, prominent American pianist. The halls, which had been opened to the public only last fall, and which were counted among the finest of their kind in Europe, were completely gutted, only the walls of the building remaining.

Oliver Denton, widely known as a soloist and teacher, had been connected for the past three years with the Institute of Musical Art in New York City, and had only recently taken twelve of his pupils to Paris, where he had a studio in the

Pleyel building. His body was found in the bath room of his suite, near the window. He had evidently tried to escape through that opening, but his foot had become wedged between two plumbing pipes, making him a prey to the dense smoke. A number of others, including an American girl, were overcome, but, so far as known the only fatal casualty was that of Denton.

## Samson and Delilah for Worcester Festival

Novelties to Be Included—Chadwick Composes Song Book—Salzedo and Dale at Stillington Hall, Boston—Cambridge Music.

BOSTON.—The Worcester County Musical Association will present in its October festival six unusually attractive programs. Purcell's opera in English, *Dido and Aeneas*, and Psalm XLVII by the contemporary Frenchman, Florent Schmidt, both to be played on the first evening, are indicative of the heterogeneous composition of these programs. One concert, however, will be devoted entirely to American music, for the association has always prided itself on its zeal in furthering the cause of native composers. The festival will reach its climax in a complete performance of *Samson and Delilah*.

The New York Symphony Orchestra, long an institution at these festivals, no longer exists, but many of its old members will return. As usual, Albert Stoessel will conduct. This capable musician is as popular in Worcester as he is in New York.

The group of artists will include Margaret Matzenauer, Merle Alcock, Paul Althouse, Everett Marshall, and William Gustafson, all of whom have sung with the Metropolitan Opera Company; Gina Pinniera, whose work was well received in New York this season; Mina Hager, formerly with the Chicago Grand Opera Company; Dorris Doe, popular contralto; Katherine Bacon, who recently played all of Beethoven's piano forte sonatas in New York recitals; Robert Elwyn, the Red Feather of Cadman's *Sunset Trail*; and Lajos Shuk, talented Hungarian cellist. Apparently there is no reason why the festival this year should not be at least as successful as those of the past.

### NEW BOOK BY CHADWICK

George Whitefield Chadwick, dean of American Composers and director of the New England Conservatory of Music, has just completed a series of short compositions. The work, not yet published, will be called *Holiday Songs*. It includes songs for every one of our holidays; even Armistice Day is represented. The book is meant for the most part to serve as a guide to choral work for high schools, community singing, etc. Its author, at the age of seventy-five, is still intensely active both in administration and in composition.

### JOINT RECITAL IN GLOUCESTER

The first of the Stillington Hall concerts took place on Friday evening, July 13. These concerts are presented by Leslie Buswell in the little theater which he has built on his Gloucester estate. The audience, chiefly North Shore residents, constituted just the sort of select and cultured group before which every true artist loves to perform. In this instance the fortunate musicians were Esther Dale, soprano, and Carlos Salzedo, harpist. Miss Dale was at her best in German songs and in a new dialect comedy song by Carpenter. She was also roundly applauded for her rendition of *Kaddisch*.

A little murmur of approval by the audience followed almost every selection Mr. Salzedo played. He was particularly splendid in the performance of his own compositions, written of course with a special and trained eye to harp technic. He also played Three Favorite Melodies which included *Deep River*.

In a short curtain speech Mr. Buswell congratulated his audience on having braved a miserable and unduly extended rainstorm. Your correspondent, who had splashed all the way from Boston to attend this concert, felt that the congratulations were intended particularly for him. In Gloucester they have only two kinds of weather—bad and unusual.

### MUSIC IN CAMBRIDGE

On July 17 the American String Quartet of Boston, composed entirely of women, played to a large gathering at the Fogg Art Museum. The program consisted of a Haydn quartet, a Beethoven theme with variations, and the Brahms piano quintet. The fifth member of the quintet was John W. Duke, pianist, whose work appeared clearly as the feature of the evening. The ladies played just well enough so that it was not unpleasant to listen to them; but in general they lacked color and firmness of attack. They were doubtless hampered by the fact that a substitute replaced one of their regular members.

On July 18, Arthur Main Phelps, organist and director of music at the cathedral church of St. Paul, gave an organ recital at Appleton Chapel. At his best Mr. Phelps is very nearly perfect, and Mr. Phelps is always at his best. His rendition of Galleoti's *Offertoire* is not readily forgotten. Phebe Davison sang two numbers, one of them from Haydn's *Creation*. Miss Davison has a small voice, but a beautifully modulated one and she sings with rare charm and understanding. If applause were permitted in Appleton Chapel, Miss Davison and Mr. Phelps would have been driven to encore after encore.

W. L. G.

## FRENCH OPÉRA COMIQUE

By Clarence Lucas

MÉHUL and Bizet are the twin pillars on which the glory of the French Opéra Comique principally rests. The other composers in this form are smaller men, or they lean towards grand opera on the one hand, or towards the operetta on the other.

But what is French Opéra Comique? It is not what we call in English comic opera, which is operetta, or opera bouffe. Opéra Comique, in fact, need not be comic at all. Carmen, for instance, does not contain as much comedy as Faust, which is grand opera according to French classification. The opera Joseph, by Méhul, is certainly not comic; neither is Mignon, by Ambroise Thomas.

Opéra Comique is simply grand opera on smaller lines,—a musical work intended for a small opera house where more delicate and intimate art can better be appreciated. Operatically speaking, La Sainte Chappelle in Paris is opéra comique; but Notre Dame is grand opera. This comparison is far fetched, I admit. It will serve its purpose, nevertheless, if it makes clear to the reader that the size and grandeur of the cathedral by no means diminish the exquisite beauty of the lines and color of the chapel. In architecture, as in music, size is of secondary value. How many grand operas of inordinate length and spectacular magnificence have come and gone since Carmen captured the musical world?

Half a century before Carmen was composed, another thorough French composer, Boieldieu, produced his masterpiece, La Dame Blanche, which had more than 1,300 performances at the theater of the Opéra Comique in fifty years. Boieldieu is less profound than Méhul, but he is equally French, and a perfect master of opéra comique. His works were always more popular than those of Méhul.

A still lighter and shallower composer was Auber, who, nevertheless, had a style and quality which were as French as anything could be. He expressed the Paris which the superficial visitor sees. He has the gaiety of the boulevards, the elegant frivolity of the Parisian girl who laughs and flirts and dances in the cabarets and public fairs. He has the spirit of the idle dandy who sips his coffee on the restaurant pavement and makes brilliant repartees and tells stories of questionable propriety. Wagner had a very high regard for the inimitable French vivacity and elegance of Auber. In Germany his works long had a place in every repertory.

Hérold's Zampa is another perfect example of opéra comique. It has no trace of either the grand or the comic manner. The three names of Boieldieu, Auber, and Hérold are necessarily the most important between Méhul and Bizet in the history of French Opéra Comique.

With Halévy began a lighter touch of comedy which soon became buffoonery and farce with Grisar, Adam, Offenbach, Lecocq, Planquette, Hervé, Victor Massé, and others. Gounod, Félicien David, Ambroise Thomas, Saint-Saëns, Massenet, Bruneau, Charpentier, among other composers, had too much instinct for grand opera to be essentially composers of opéra comique, although some of them composed stage works which had remarkable success.

The French are musicians by training and cultivation of taste rather than by temperament and instinct. They are actors rather than dreamers, and they sing more to tell stories with the help of rhythm and vocal effects than to express the sentiments and sadness in their hearts. And there was also a political reason for their songs. During the days of their despotic kings they could criticize in a comic song what they hardly dared to say in words. Eugene Scribe said that under the kings, singing was for long their only possible opposition to the oppression of their rulers. The government was formerly described as an absolute monarchy tempered by songs.

In the cabaret of the Oubliettes Rouges in Paris the songs of old France are to be heard every night. They are tame enough at best and often become insufferably monotonous

by the time the last verse of the poem is sung; for their interest lies very much more in the words than in the music. Yet those songs, with their vivacity and humor, were the precursors of French Opéra Comique. Grétry, Monsigny, Berton, Lesueur, Catel, Clapisson, did much to improve the old songs into operas. Their works had their day and served a useful purpose.

France received grand opera from Italy and Germany. Lulli was the chief composer at the start, and he was Italian. Gluck, who sought to reform the grand opera of France, was a Bohemian of German extraction. Rossini, whose greatest opera, William Tell, was written for the grand opera of Paris, was Italian, as was also the mighty Cherubini, whose art influence on France was so profound. He tried his hand at opéra comique with but indifferent success, for he never lost his grand manner. Meyerbeer, that immensely clever musician who made up a composite style by imitating the popular features of every school, was a German Jew. He likewise invaded the Opéra Comique.

But the Opéra Comique is a French creation, and the best composers of opéra comique are Frenchmen. Bizet, for example, is without a German or Italian rival. Today the dividing lines are very loosely drawn. Many of the works at the Opéra Comique in Paris are nothing like French opéras comiques,—such as Puccini's Tosca and Wagner's Tristan und Isolde.

Outside of France, Carmen is often given on the largest stages. In Paris it is never performed at the Grand Opera House. It loses much in too big a theater, even as chamber music suffers in large concert halls. Haydn, the supreme master of the string quartet, never suggests the orchestra or the organ in his chamber music. Had he written for the French stage he would have been a composer of opéra comique. Beethoven also wrote string quartets. But he often strove to make his little company of four performers do the work of an orchestra. Like the Spartan king Leonidas at Thermopylae, he is ever ready to undertake with his three hundred the work of the immense army of Xerxes. His grand manner is fettered by the small means of expression. His ideas were always orchestral. He could by no means have succeeded as a composer of genuine opéra comique.

It is often said of Liszt's compositions that his piano works suggest the orchestra, and his orchestral works suggest the piano. Chopin, like Haydn in his string quartets, was a perfect master of his means of expression. His piano music suits the piano. In the same way the compositions of Méhul, Boieldieu, Hérold, Auber, and Bizet, for the stage of the Opéra Comique, are perfectly adjusted to the means of expression and the size of the theater.

To write a perfect opéra comique, a Haydn quartet, a Chopin piano fantasy, is possible only to him who has been born for the task. Let no man believe that it requires less talent to compose an opéra comique than a grand opera. Size is an illusion. It has no relation whatever to quality, and it by no means follows that the composer who has not quite enough genius to write another Handel oratorio must still have enough to compose a few Chopin mazurkas. Nor does it follow that the composer who fails at grand opera will succeed at opéra comique.

### Summer Series at Columbia

A series of afternoon recitals at Columbia University, for the summer school students, is being given under the direction of Dr. Julianne Haskell, advisor to women graduates. The National Music League is furnishing the artists for the recitals, which began July 12 and will continue for six weeks.

The complete schedule is as follows: July 12—Anne Gregory, mezzo-soprano, and William Beller, pianist; 19, Dorma Lee, contralto, and Davis Sterkin, violinist, with

Harry Anik as accompanist; 24, Berty Jenny, mezzo-soprano, and Marion Kahn, pianist; Mr. and Mrs. George Rasely, lyric tenor and lyric soprano, in a costume recital; August 7, Paula Hemminghaus, contralto, and Alexander Zarouine, balalaika; 14, Dorothy Kendrick, pianist, and Walter Scott, Jr., violinist.

### Michigan M. T. A. Convenes in Detroit

DETROIT, MICH.—The forty-first annual convention of the Michigan Music Teachers' Association was held in Detroit, with headquarters at the Detroit Institute of Musical Art.

Dr. Francis L. York, chairman, arranged a full, instructive and interesting program. The piano round table was held the first afternoon, with Frank Bishop, William G. Shenk, Edward Bredshall, LaVerne Brown as principal speakers. It was followed by a paper, Does Jazz Aid or Interfere with Music Study? by Margaret Colwell of Grand Rapids. A program by the state contest winners followed.

In the evening a dinner at Webster Hall, with Dr. Edward Manville as toastmaster, was enjoyed by the members of the association. LaVerne Brown gave the president's address and Dr. Alvin E. Magary spoke of the Musician as an Educator. Two groups of songs were furnished by Ida Frances Best of Toledo, with Bessie Brockway Brown at the piano. A program by the Detroit String Choir under William H. Engel finished the evening session.

A business meeting, a meeting of the County Chapters' committees and a paper on recent books that a musician should read, filled the first part of the third morning, and a program by the Detroit Trio (Otis Igelman, violinist; Constantine Kamarovsky, cellist, and Francis Mayhew, pianist) closed the session. The program was preceded by a talk on the activities of the Chamber Music Society, by Clara E. Dyar, president of the Chamber Music Society.

The opening event of that afternoon was a paper by Arthur Frawell of Lansing, Present Forces in Musical Composition. This was followed by delightful recital by Julien Hoekstra of Kalamazoo, baritone, assisted by H. Glenn Henderson, pianist. The members then adjourned to Belle Isle for a "wiener roast" around a camp fire, after which they listened to a concert by the Detroit Symphony Orchestra given in the shell, with Victor Kolar conducting.

On the last day the round table for voice, under the supervision of Mrs. William Fenton, of Grand Rapids, was held. The discussion was led by Dr. William Howland. Frances Locher then gave a paper and demonstration of teaching methods for children of the pre-school age.

The afternoon opened with a concert at the Institute of Arts, given by Charles Wuerth and Neva Kennedy Howe, organists; Albertina Schmidtke, soprano; Helen Burr Brand, harpist, and Esther Johnson, violinist. The members later enjoyed a personally conducted tour of the Institute by one of the members of the staff. After this a piano recital was given by Edward Bredshall of Detroit.

The following are the officers elected for the next year: LaVerne Brown, president; Margaret Colwell, vice-president; William H. Engel, secretary; John G. Cummings, treasurer, and S. E. Clark, auditor.

### Bellamann Singers in Recital

A number of Katherine Bellamann's professional pupils appeared in a recital at the Federation Settlement Theater recently. A program made up of songs and arias featured Clara Fay, Elizabeth Kabulian, John Linskey, Celia Schiffren, Nancy Trevelyan, Fern Gray, Ella Vanson, Patrick Henry and Anna Shaps.

### Eleanore Stenzel a Prize Winner

Little Eleanore Stenzel, age six, who is a talented dancer, received a silver cup in recognition of her excellent work in the play, The Magic Wand. This prize was conferred on her by the National Voice Forum.

### The Schumann-Heink Master Class



THE SCHUMANN-HEINK MASTER CLASS, HELD FROM JUNE 11 TO JULY 14 IN KANSAS CITY, MO.

KANSAS CITY, Mo.—Intimate reminiscences of her life as an opera singer was the reward of the very large master class of Mme. Schumann-Heink assembled at the Horner-Kansas City Conservatory of Music. Representatives from thirty-five states and also from Denmark, Canada, and Hawaii were found among the 183 eager students.

One of 122 contestants the three fortunate winners of the scholarships awarded were: Charlotte Harriman, contralto, from Washington, D. C.; Ruth Carhart, soprano, from Ellsworth, Kans., and Margaret McLanahan, soprano, of Coral Gables, Fla. Invaluable to those aspiring to an operatic career, and also to teachers, singers and newspaper writers who were found in the class, is the inspiration and knowledge of opera imparted by this great actress and contralto.

The class consisted of three lectures, three times a week for five weeks, and it was astonishing to behold the enthusiasm that a woman sixty-seven years old, or rather one should say young, for Mme. Schumann-Heink has the spirit of youth in her heart, which through her very great artistry, she can instill into everyone within the radius of her voice. In so short a time as five weeks, only a glimpse of the unlimited opportunities and requirements for American students of opera can be revealed to the class, but the keynote of her success is an endless capacity for work and study, a very great love for the art and for humanity.

During the class term, combined with work, was appropriate play, for this beloved artist is a mother; so there were also parties interspersed with study. Linger-Longer Farm, the

beautiful country home of Mr. and Mrs. Hughes Bryant (Mrs. Bryant being a pupil of Mme. Schumann-Heink and a member of the class), was the scene of a jolly picnic on June 26, which was enjoyed by the entire class including the great teacher herself. A word should be added as to the opportunity afforded this class in the gracious hospitality of Mrs. Bryant, long a well known patron of art in Kansas City, for her home, which was opened to the pupils and guests at the picnic, is filled with rare art treasures. Especially interesting is her unusual collection of Indian rugs and relics of all kinds.

In addition to the class many of the pupils have had private lessons both with Mme. Schumann-Heink and her assistant teacher, Mrs. Vollmer.

E. M. H.

# London Season Closes With Popular Opera and Russian Ballet

Chaliapin Dominates as Boris—Stravinsky's Apollo Musagetes a Classico-Romantique Baroque—Schubert Singspiel Revived—Americans Among Last Recitalists.

**LONDON.**—I think it is fairly safe to say the season is over. It ought to be; we are in the middle of July. The opera, finished officially, is keeping open for a week at popular prices, and, having been told they are getting something for nothing, the public is rushing to take advantage of it.

The last opera to be produced at full—nay, double—prices was Boris Godounoff with Chaliapin. There were three performances in all, and each time the house was full. Chaliapin was at his best—and his worst. He rose to great dramatic heights, despite the incipient decadence of his voice, he dominated the stage and made puppets of the rest of the cast. He shifted properties in the middle of a scene to suit his own particular fancy, and he walked off into the wings in the middle of Shuisky's message in order to give directions to an electrician. One wonders what Moussorgsky would say could he see his masterpiece cut up and rearranged to suit a male prima donna, his harmonies and orchestration "corrected" by another hand; his chorus—the soul of the great Russian people—reduced to a mere hack chorus of oratorio manner.

Vincenzo Bellezza conducted, and the singers, except Chaliapin, sang Italian. Dino Borgioli as the false Dimitri, Luigi Manfrini as Pimen and Jane Bourguignon as the Nurse gave performances which in the circumstances were very creditable.

Another opera season has come to an end—the annual experiment in "non-grand" opera at the Court Theater. Così fan tutte, in English, proved the biggest draw and therefore gets an extra week's run. Meantime we have had Cimarosa's Secret Marriage, and a weirdly assorted triple bill. Schubert's Der vierjährige Posten, re-worded as The Faithful Sentinel by Rolf Lauckner, translated (unhappily in verse) by Steuart Wilson, and revised musically by Donald Tovey, was preceded by Vaughan Williams' Shepherds of the Delectable Mountain, a pretty pastoral trifle, and the Puppet Show of Master Pedro, by de Falla. The latter is the kind of music that is described as "clever" but which seems to be to be much easier to write than to listen to.

#### SCHUBERT AND CIMAROSA

Schubert's Singspiel contains many charming pages of music, light, unpretentious, sentimental, but if it can be saved at all as a stage piece the present editors have not succeeded. It is in any case worth hearing what a genius turns out at the age of eighteen.

Cimarosa's fragrant old opera, Il Matrimonio Segreto, however, proved the artistic success of the season. It had the strongest cast of any of the operas given. The men, Clive Carey, Roy Henderson and John Armstrong gave the most finished performances. Of the women Dorothy D'Orsay sang and acted with gusto.

Still another quasi-operatic venture, a spectacular scenic performance of Coleridge-Taylor's Hiawatha at the Albert Hall, had a great popular success and ran for two weeks. The King and Queen were present once, and the chief honors fell to Florence Woodman, as Minnehaha, and Os-ke-non-ton as a really truly Indian medicine man.

#### STRAVINSKY'S LATEST

As customary at this time of the year, we have with us Diaghileff's Russian Ballet. The usual ballet audience crowds His Majesty's Theater night after night, with Bloomsbury and Chelsea in the galleries and a particularly knowing section of Mayfair in the stalls. ("What's that—Stravinsky? Oh, he's the orchestra man.")

The great novelty of the season is Apollo Musagetes, by Stravinsky. Apollo, leader of the Muses, is shown from birth (a process of unwinding the silvery swaddling clothes in which he is held, like a cocoon) to the point where he leads his three muses towards Parnassus, while the heavenly chariot comes to meet them near the top of the proscenium arch. The interim is filled with athletic exercises which ought to frighten any old-fashioned muse; but these muses are modern ones, with tulle ballet skirts and polka-dot bathing caps—very fetching—and they do their best to convince us that art is, after all, a sport.

Stravinsky's music is, like every new score of his, another volte face. This time the once so bitter radical is not merely classical (as in Oedipus Rex), but romantic (horrible dictu) borrowing austerity from Gluck, sensuousness from Tschaikowsky and the Siegfried Idyll, but preserving, somehow, a decorative attitude all its own. A period furniture shop is the nearest homely equivalent to Stravinsky's workshop—a purveyor of variegated styles. Or is his object the creation of a new baroque, a pseudo-classicism peculiarly adapted to this decadent age? Those tulle-skirted Muses are the 20th century equivalent of the plumed goddesses of Louis Quatorze.

#### AMERICAN STRAGGLERS

The concerts are petering out. John McCormack has sung for charity to a crowded Albert Hall; and Paul Robeson has broken a record by filling the huge Drury Lane Theatre for a matinee of spirituals. He has become a celebrity here by his appearances in The Show-Boat, and now is justly acknowledged as the most authentic representative of the Negro muse. Lawrence Broan seconded him with great discretion and taste, both at the piano and as a "chorus."

The Trio Morgan, consisting of Marguerite, piano; Frances, violin, and Virginia, harp, gave a semi-private concert at the American Women's Club. They are a unique combination and in their old-fashioned dresses present a picturesque appearance. Their music, light and delicate for the most part, gave real pleasure to the assembled Americans and others. An English Fantasy, arranged for the trio by Clarence Lucas, was especially liked.

John Hartigan, American baritone, made a propitious first appearance. He has an exceptionally beautiful voice,

and when he lets himself go—as he did in a group of English songs—he shows that he has both temperament and power of delivery.

#### THOSE COLLEGE BOYS

It is open season for college glee clubs. One from Denmark and one from Georgia have thus far been heard; the Yale Glee Club is in the offing. The Georgians, being the Emory University Glee Club, under Dr. Malcolm Dewey, are here for the second time and are already favorites, especially in clubs and social circles. An excellent way of seeing Europe, on the wings of song, so to speak.

Among the English artists appearing at the fag-end of the season there was a youngster named Clifford Curzon, who gave an excellent account of himself at the piano. An overabundance of temperament, which shocked some of the critics, is surely to be expected at his age. Anne Thursfield, a singer of excellent taste, gave an interesting trilingual program, in which she showed extraordinary adaptability to style and correct diction. And Fanny Davies, pianist, one of the upholders of the classic tradition, once again satisfied a select following of those who prefer quality to showmanship.

#### AND THE SCHOOLS

Finally there are the schools. The Royal College and the Royal Academy of Music are both exhibiting their pupils in very creditable performances of chamber music and even opera (Die Meistersinger). The pupils of Tobias Matthay and of George Woodhouse fill whole series of recitals and raise many fair hopes; while those of Mme. Blanche Marchesi show that singing is not quite lost art.

The season is over, but—another is already casting its shadows before. Next month we have the Proms, again under the indefatigable Sir Henry Wood, and sponsored by the all-embracing British Broadcasting Corporation. They last until September; then after a brief breathing space the grind begins anew.

CÉSAR SAERCHINGER.

## Washington State M. T. A. Holds Convention

Thirteenth Annual Event Largely Attended and Proves Well Worth While

**YAKIMA, WASH.**—"Instructive, enjoyable, and eminently worth while" were the comments to be heard on all sides from those who attended the thirteenth annual Washington State Music Teachers' Convention held in Yakima. There was the largest attendance of any of the conventions, the registration showing that there was no section of the state omitted, or not adequately represented.

The opening program, always known as the Chairman's Program, was given after the first business session, and was representative indeed of the excellent talent to be found throughout the state. All the participants were the students of teachers belonging to the association. Lectures of merit were given by many prominent musicians, not only of Washington but elsewhere as well. Ruth Durheim, Pearl McDonald, Marguerite Liszewska and Lazar Samoiloff were included in this list. At a conference on the Theory of Music, headed by Carl Paige Wood, excellent papers were read by Carl Pitzer, Loma Roberts and George F. McKay, all of Seattle.

A very helpful feature of the convention were the Round Tables, devoted to the discussion of the vital points in the teaching of specific subjects, as piano, violin, etc. These were conducted by Carl Paige Wood, theory; Elizabeth Richmond Miller, voice; Mary Ella Cook, piano; George A. Stout, violin, and Lewis G. Hunter, instrumental music.

Interspersed throughout the entire convention were numerous enjoyable concerts, luncheons and automobile rides, the latter furnished through the courtesy of various civic organizations of Yakima. Quite the outstanding concert of the convention, however, was that given by Marguerite Melville Liszewska, of the Cincinnati Conservatory of Music, who also conducted two master classes. Another individual recital which created a sensation was that given by Emily Bentley Dow, talented young artist, a violinist from the

class of Mme. Davenport Engberg of Seattle, who demonstrated unusual musicianship and artistry.

Seattle was chosen as the next meeting place of the convention, which is planned for June, 1929. Officers elected for the ensuing year are: Anna Rollins Johnson, of Everett, president; George A. Stout, Spokane, vice-president; Edith Hawley, Yakima, secretary; Carl Paige Wood, Seattle, treasurer. District vice-presidents named were: Mary L. Short, Spokane, Eastern; Stella F. Knoebel, Wenatchee, Central, and Bernard Wagness, Tacoma, Western.

J. H.

#### Aksarova for London "Proms"

**LONDON.**—Valentina Aksarova, Russian soprano, will sing at the Promenade concerts, under Sir Henry Wood, at the



Lassalle photo  
VALENTINA AKSAROVA

Queen's Hall, following her tour in Latvia and concerts in Riga during August.

J. H.

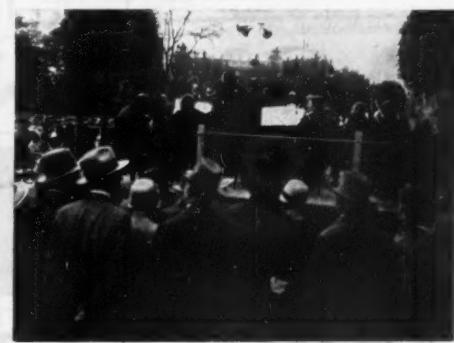
#### Lillian Hunsicker Sails for Europe

**LILLIAN HUNSICKER**, soprano, sailed July 16 on the S. S. Berengaria for Cherbourg, France. Shortly before leaving she appeared as soloist at a matinée littéraire and musicale, given at the Church of the Redeemer in Allentown, Pa.

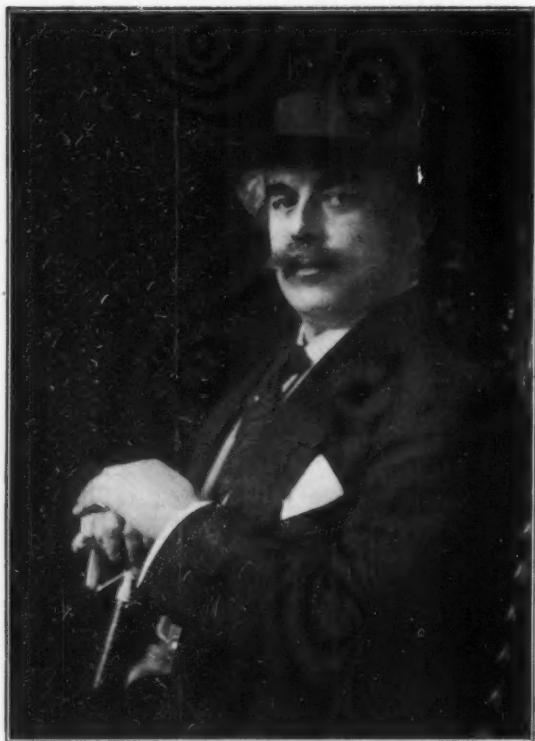
While abroad Mrs. Hunsicker will spend most of the time in Germany, but will also visit Switzerland and England. She plans to attend the Wagnerian festivals at Bayreuth, and also the Shakespearian plays at Stratford-on-Avon. Mrs. Hunsicker will return home in September, as she is already booked for several engagements in Allentown in October—as soloist at the National Convention of the American Medical Association, at a luncheon for the Ladies' Auxiliary, and at the first meeting of the year of the Athenium Literary Society. In December she will give a recital at Town Hall, New York.

#### Alfred Holy Retires

**ALFRED HOLY**, harpist with the Boston Symphony Orchestra since 1913, has recently resigned and has moved abroad, where he will make his residence in future. He was born at Oporto, Portugal, in 1866, and was educated at the Prague Conservatory. He became a noted harp virtuoso and toured Europe a number of years before coming to America. He was solo harpist at the German Opera in Prague, the Berlin Royal Opera, the Vienna Court Opera, the Vienna Philharmonic Society, and the Bayreuth Festivals. He composed pieces for the harp; chamber music for harp with organ; orchestral studies for harp from the symphonic works of Richard Strauss, and an opera, given in 1909. He has also made arrangements for the harp.



TWO SNAPSHOTS OF THE SPECIAL POPULAR SCHUBERT CELEBRATION IN VIENNA ON JUNE 3. The pictures were taken by Gesa de Kress, first violinist of the Hart House String Quartet, who with Mme. Norah Drewett de Kress, pianist and ensemble and life partner of the violinist, is spending his summer vacation in Europe. The pictures show the Vienna Philharmonic Orchestra tuning in, preparatory to performing Schubert's C major symphony, No. 10, and the crowd of more than 20,000 people who assembled in front of the Vienna Town Hall to hear the concert. In the background can be seen the celebrated Burgtheater.



MARCIAN THALBERG

**Thalberg Returns to Cincinnati Conservatory**

Marcian Thalberg, well known pedagogue of the piano, has returned to his post at the Cincinnati Conservatory of Music after a year's leave of absence spent in Switzerland and France, where he gave many successful recitals. Mr. Thalberg's return is marked by a successful master and normal class and many private pupils, but the event of his home-coming was his piano recital, for it has been a dozen years since he has played in Cincinnati. He was greeted by a packed house. The recital was indeed an inspiration to all his hearers and especially to his pupils, who are constantly remarking upon his ability as a pedagogue and the clarity of his exposition.

Following a short vacation in August, Mr. Thalberg will continue his teaching at the Cincinnati Conservatory of Music, beginning early in September.

**The Revelers in Europe**

The Revelers, consisting of Lewis James and James Melton, tenors; Elliott Shaw, baritone; Wilfred Glenn, bass,

and Frank Black, pianist, sailed for Europe on June 30 for an extended concert tour of Europe. This all-American organization is introducing abroad a program of "Americana," tracing the development of American popular airs down to the present time. It is the same type of program which The Revelers, well known here through their radio and phonograph work, will present on their first American concert tour, from January 15 to February 15, 1929.

Frank Black, who creates the arrangements which The Revelers sing, has done research among early American airs and compiled many novelties for this season's tour. A program group would, for instance, include selections from Early Americans, from Foster; Strenuous Americans, which covers cowboy songs, sea chanties, and other vigorous melodies; Spirituals, The Mauve Decade, and Today. An alternative program comprises arrangements of the classics. Songs of the South, a piano group, Old Favorites, and Our Contemporaries, including the Rhapsody in Blue with words by Mr. Black.

The Revelers will return to America at the end of August.

**Klibansky Activities Abroad**

News reaches the MUSICAL COURIER of the success which Serge Klibansky is enjoying during his stay in Berlin. The master classes have surpassed all expectations, thirty pupils being most enthusiastic as to Mr. Klibansky's method of teaching. Recent names which have been added as pupils include: Frits Kuppingen, first tenor of the Kroll Opera House; Herta Peil-Schneider, wife of the new choral master for the New York Society of the Friends of Music; Janice McSherley, from the Roxy Theater; Dorothy Rogers; Fritz Firle, bass of the Tilsit Opera House; Jane Cammack, Paul Richards, Arthur Ocheltree, Frau Dr. Curyell, and many others.

Pupils of Mr. Klibansky who are active abroad and are well known in music circles include: Tilly de Garmo, re-engaged at the Berlin Opera House, Unter den Linden; Ludwig Elysch, re-engaged for the Dresden Opera; Alfred Glass, bass of the Breslauer Opera House, who made a successful appearance in the Meistersinger at the Berlin Opera House; Johanna Klemperer, who appeared successfully as Louisa in Verdi's opera, *Louisa Miller*.

Mr. Klibansky recently took a flying trip to Dresden where he saw the performance of Strauss' Egyptian Helen and later went to Prague where he conferred with the director of the opera house in regard to appearances of his American pupils. At a recent gathering arranged by Mr. Klibansky, several prominent Berlin musicians attended, among them Otto Klemperer, Fritz Zweig, Tilly de Garmo, Professor Barmass, Karina Branzell, Frederick Schorr, Dr. Curyell and Dr. de Courcy.

**Neva Morris "Lives in the Roles She Plays"**

Neva Morris, chanteuse and children's entertainer appeared in her familiar roles of Uncle Wiggily and Raggedy Ann at the annual children's party given recently at the Pittsburgh, Pa., Country Club. "Mrs. Morris actually lives in the roles she plays," said one of the dailies following this appearance, and perhaps that is why she succeeds so well

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in winning the attention and confidence of her young listeners. As Mrs. Morris herself states, "I am trying to give the children wholesome lessons in sugar coated form, never moralizing, never analyzing—just telling my stories. I try to give them something to take along home from the party besides short lived balloons and candy suckers. A carefully planned program will make them remember the party and the lessons of the stories will become a part of their mental experiences."

**John Seagle Following Father's Footsteps**

John Seagle, twenty-one-year-old son of Oscar Seagle, is also a singer. His voice is so much like his father's that it is difficult at a little distance to tell them apart. He is a member of the National Cavaliers, a broadcasting and concert quartet which is one of the best liked and most popular on the air. This quartet was selected by the Telegram this spring as the finest quartet in a contest.

All of the boys are pupils of Seagle's and the organization was formed at Schroon Lake two years ago. They started under the name of the "Kitchen Quartet" since several of the boys were working their way through the summer by helping in the dining room and kitchen. They were so well liked at the Vesper Services and at the local concerts that



THE SLIDE AT THE SEAGLE LAKE IN THE ADIRONDACKS

the idea came to them to try broadcasting, with the above result.

John was born in Paris, was named for the famous Jean, but since in America the name was always given the wrong pronunciation, he changed it. He is studying quite seriously, since the broadcasting work allows him a good deal of leisure, and he expects to follow in his father's footsteps.

**Marjorie Candee in Accident**

Shortly after her wedding, Marjorie Candee was returning to New York from Pittsfield. Miss Candee was driving her car along the road when a truck came into the highway without warning. It was impossible to avoid it and Miss Candee's car was thrown into a ditch. The car was completely smashed in on the left side, but fortunately Miss Candee and her companion received only a severe shock.

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**Activities of Ethel Glenn Hier**

Ethel Glenn Hier is completing a busy season as pianist, composer and pedagogue. During the past season her compositions have been programmed frequently at concerts. The Clio Club of Roselle and Roselle Park, N. J., planned a composer recital, and the program included a group of songs by Miss Hier, namely, *The Hour*, *The Return*, and *Japanese Lullaby*, sung by Mrs. William H. Bodine, soprano. Miss Hier also played her suite for piano, *A Day in the Peterborough Woods*. At the annual Conference of North New Jersey Music Clubs, held in Newark, Miss Hier gave a talk on the Boyhood and Life of Edward MacDowell, basing her remarks on a most interesting play which she has written for young musicians. On this occasion a program of compositions by MacDowell also was rendered.

At a composition recital of the Alumni Association of the Institute of Musical Art, New York, Miss Hier's suite for chamber ensemble—*The Night Wind Sings*, *Foreboding*, *Caprice*, *Intermezzo* and *Dance*—was given by Lamar Stringfield flute; Albert Marsh, oboe; Edwin Ideler, violin; Robert Schenk, viola; C. Zelma Crosby, cello, with the composer at the piano. Hier compositions also were featured on the chamber music program given recently in Steinway Hall, New York, by the Society of American Women Composers. At this concert her *Three Memorial Sonnets* (*If You Must Go*; *No, No We Will Not Say Unhappy Things*; and *Let Not June Come a-Singing at the Door*) were presented by Radiana Pazmor, soprano; Marianne Kneisel, violin; Nancy Wilson, cello, and John Kirkpatrick, Jr., piano.

A program of Ethel Glenn Hier compositions was given in Cincinnati before the Madisonville Music Club. Those taking part in the program were Ruth Wood, violinist, who played *Joy of Spring*, *Intermezzo*, and *Come, Dance With Me*, and Louette Rhiel Luecke, who sang *The Hour*, *The Return* and *Japanese Lullaby*.

Among the recitals given by students of Miss Hier during June was that in Tenafly, N. J., when a program of piano solos and duets was played by Donald and Carol Agger, Louise Redfield, Mildred Foster, Willard and Edith May Knowlton, John Mott, Alice White, Beverly Sartorius and Lenore McKee. Ruth Eleanor Ward, an eleven-year-old student, also gave an ambitious program of piano numbers in Roselle last month. On the evening of June 23 a program of piano solos, duets, trios and two piano numbers was given by pupils of Miss Hier in Roselle Park. One of the most important Hier programs of the season was that on June 26 by the Junior MacDowell Club of Roselle and Roselle Park, when a program of music for voice, violin, cello and piano was given for the benefit of The MacDowell Colony at Peterborough, N. H. Miss Hier has worked indefatigably to assist in raising the MacDowell Fund, and she has every right to be proud of the fact that her club already

guests, students, artists, their relatives and friends. Barbara Bourne, Freda Hoeck, Mary Hutchinson, James Mount and Herbert Bartlett, singers; Gladys Leslie, reader; Ronald Hooper and Helen Hill, pianists, provided the entertainment.

**Etta Hamilton Morris Activities**

Etta Hamilton Morris, as chairman of the convention of the New York Federation of Music Clubs, with her own club, the Philomela, as hostess, had an exceptionally busy season during the month of April. Her Federation work as vice-president has been of such calibre that she was unanimously elected president to succeed Mrs. Harry Leonard Vilbord. She will continue her direction of the Philomela and her teaching activities in spite of the fact that she is booked for a tour of the state beginning on October 1.

The Philomela was heard at the Voice Convention, sponsored by the Guild of Vocal Teachers, of which Mrs. Morris is a charter member. On the program Gena Branscombe

Methodist Church, has been appointed Chairman of Contests for New York State. Mrs. Krey has assisted for the past four years as assistant chairman under Mrs. Morris and is well fitted for the work.

**Three Cincinnati Conservatory Artists at the Metropolitan**

It is significant that three graduates of the Cincinnati Conservatory of Music should be chosen as members of the Metropolitan Opera Company. Two young ladies, who claim the Conservatory as their Alma Mater, have just recently had that distinction offered them.

Grace Divine, mezzo soprano, studied with John A. Hoffman for about two or three years; Mr. Hoffman was Miss Divine's first teacher. Pearl Besuner, soprano, a native of Cincinnati, was a pupil of Dan Beddoe and the late Ralph Lyford; she made her first public appearance at the Cincinnati Zoo.

Other than these two, Everett Marshall has been a member of the Metropolitan for some time and he also was a pupil of Beddoe and Lyford. The Conservatory is justly proud of its accomplished students.

**Ellerman-Coxe Pupils in Recital**

On June 22 a recital was given by the pupils of the Ellerman-Coxe studios at their spacious new apartment, recently acquired because of the enlarged enrollment of the classes. Throughout the entire program of thirty-two numbers, ranging from the old Italian and French classics and operas down through the modern American literature, and numbers in the native Swedish and Dutch costumes, excellent training, vocal production and finish of style were greatly in evidence and proved the fine work being done.

Among the singers heard were Irene Dunne, of light opera fame; Marie Nicholson, Virginia Moreno, Gertrude Holmgren, Louise Proffett, Thora Fernstrom, Erma Meek, Teddy Van Doorn, Carrie Hasselriis, Mary Hanly, Ruth Hubach, Barbara Urch, Mary Miller, Florence Fordham, Clifford Oates, and Marie Sezzano, who recently won the silver medal in the Music Week Association contests. Refreshments were served and all had an enjoyable evening.

**Ethel Grow Pupil Wins Success**

Mrs. Leonard Martin was hostess to The League of Pupi Women at Greenwich, Conn., on June 23. Regina Kahl was engaged to furnish the entertainment and sang musical settings by Marianne Genet of poems by Mrs. Thompson-Seton, who lived for some time in China and has woven the poems about the manners and customs of that country. The titles of these songs are *Lotus Blossom*, *My Love Is a Blossom*, and *A Canton Boat Woman*.

The New York Morning Telegraph, commenting upon this performance, said that "Miss Kahl is an unusual interpreter of Oriental and European songs. She has a rich, velvety mezzo-soprano." Miss Kahl broadcasted the same program over WRNY on June 26. She is already well known to music lovers, being one of the most distinguished of the pupils of Ethel Grow.

**Activities of James Massell Artists**

Lucille Winston, who recently returned from a Public tour, has been engaged for concerts during the summer at Green Hill Park, Kingston, N. Y.

Lillian Kenny, who has returned from a two years' vaudeville tour, will sing during the warm months at Cedar Hills Country Club, Lakeville, Conn.

Naomi Pitta is now appearing in vaudeville in an act entitled *The Flame of Spain*.

Arturo Yervati has just left for Egypt to fulfill an operatic engagement there.

Stepan Slyepontchen has been engaged for a thirty weeks' tour as soloist with the Kibachich Chorus.

Florence Rosen recently completed a vaudeville tour.

The foregoing are all artist-pupils of James Massell.



"A pianist possessed of exceptional qualities of technique and perception." —*Daily Telegraph* (London).

"Among the most interesting of contemporary artists." —*New York Herald* (Paris).

conducted her own *Dancer of Fjaard*, sung by the Philomela with incidental solos by Mrs. Morris and an artist contracted from her studio, Florence Tooker.

Hermon C. Pantley, tenor, has been reengaged as soloist at St. Luke's Episcopal Church, New York City, and at a prominent temple as well; John Barr, tenor, reengaged at South Congregational Church, Brooklyn, has filled acceptably several concert dates, three for Illuminati at the Hotel St. George, one at the Waldorf and one in Johnstown, N. Y.; A. Francois Allie, baritone, is beginning his fourth year as soloist at the First Baptist Church, New York City, filling many concert dates during March, April and May.

These three singers will coach operatic work with Mrs. Morris at her summer home, The Music Box, Falmouth Heights, Mass. Messrs. Pantley and Allie will sing at Union Chapel, Oak Bluffs, during the month of July, and Mr. Barr and Mrs. Morris at St. Barnabas Episcopal Church, Falmouth, the entire summer.

On June 13, three young artists were heard in recital at the Morris studio—Augusta Schwarze, soprano; Dorothy Reims, contralto, and Hugo Reims, tenor. On June 27 another recital gave opportunity to the younger pupils. Good quality of voice and the beginning of a method of singing were displayed by Isabelle Samuels, Emma Audley, Reginald Snyder, Harriett Kriofsky, Frida Behrens, Olla Booth, Warner Emerson, Ebba Mattsson, Dorothy Mueller, and Edna Irvin.

Daisy Krey, contralto, for some time soloist at Bushwick



ETHEL GLENN HIER

had given three recitals for the benefit of the Fund. Miss Hier—as well as all those who are interested in the MacDowell Colony—is anxious that the Fund be completed as soon as possible so that Mrs. MacDowell soon may see the fruition of the plan for which she has worked so diligently for many years.

**The Flonzaley Quartet in Switzerland**

The Flonzaley Quartet, after tour of Spain, is now assembled at the home of Alfred Pochon at Le Tronchet in Switzerland busy rehearsing on repertory for next season. As this will mark the twenty-fifth anniversary and farewell tour of the quartet, the task must take on a particular significance to the three original members who have labored together since its organization in 1903 (Nicholas Moldavan, the viola player, joined the quartet in 1925). The tour will open at Williamstown, Mass., October 21, and will continue to May 5, during which time it will play one hundred or more concerts, inclusive of the Pacific Coast. The quartet will also devote some time to Victor recording, it being the desire of the Victor Company to make as many new records as possible which will serve to perpetuate the art and memory of this organization after its disbandment.

**Jou-Jerville on Vacation**

Mr. and Mrs. Jacques Jou-Jerville, accompanied by Mrs. Augusta Jou-Jerville, the former's mother, left recently for a trip to California. They will visit Crater Lake, San Francisco, Los Angeles and Catalina Island, and be back in Seattle the middle of August. Marking the busiest season of his voice and opera work in Seattle, a reception was held at the Jou-Jerville studios, the McKelvey, a few weeks ago. Dancing and music were enjoyed by the numerous

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**Activities of the Braun School of Music**

June was a busy month for the Braun School of Music (Pottsville, Pa.), of which Robert Braun is the director. There were graduates' recitals, faculty recitals, ensemble programs, demonstrations, and many other activities.

Although the commencement exercises at the school are not held until early fall, it is customary for the graduates to give individual recitals at the end of the season. The following graduates appeared in the ballroom of the new Necho Allen Hotel in Pottsville: Gertrude Eber and Anna Fegley, pianists; Ethyl Prince, soprano, and Thomas Luckens, baritone. The Johnny Schmoker Chorus of sixty boys, under Mary Muldowney, supervisor of music at the Cass Township schools and faculty member of the Braun School of Music, also gave a recital at the Necho Allen. Other pupils of the Braun School to appear at this hotel were the Braun School Trio (Arthur Acker, violinist; Leo Minichbach, cellist, and Norman Lloyd, pianist); Mary Dormer, Dorothy Wilson and James Reese, three juvenile prize-winning pianists; Sylvia and Evelyn Weiner, youthful readers and pianists; Ruth Griffith, violinist; Martha Adamson, soprano, with Marian Wasley, pianist, and Martha Esterly and Helen Schneider, sopranos.

Interesting recitals also were given in the auditorium of the main school, including graduating piano recitals by Marian Weinmann, Kathryn Holahan, and a joint recital of solo and two-piano pieces by Stewart Schraedley and Norman Lloyd. Two ensemble recitals also were held, one by the pupils of Margaret Dunn, head of the Minersville branch, and the other by pupils of Carrie Lou Betz, including two-piano works, quartets, duets, violin and piano pieces, instrumental trio and small orchestra combinations.

The various branches of the Braun School also had their share of activities. At the Tamaqua branch, piano pupils of Valeda Brode, voice pupils of Helen Sandrock Aiken, and violin pupils of Roy Steeley gave an interesting recital at the First Presbyterian Church. And at the Schuylkill Haven branch, a varied program was presented at St. Matthew's Lutheran Church by representative piano pupils of Carrie L. Betz, Esther L. Boxmeyer, Anna Ball Reilly, Isabelle Hoffman and Lee Berger, and by dramatic pupils of Iona Paxson, as well as by two pupils of John Quine, Thomas Luckens, baritone, and Martha Esterly, soprano. Margaret Dunn, head of the Minersville branch, arranged a faculty recital in the spacious auditorium of St. Vincent's Church and herself acted as accompanist for John Quine, baritone and head of the voice department, and Tom Doyle, tenor. The Lansford branch, which is the youngest branch school, comprising only a juvenile piano department, and is in charge of Betty Short, pianist, gave a recital at the Edgemont Club, at which Mary McLaughlin and Freda Schatzlein, sopranos, sang several fairy-tale songs.

One of the most important local concerts of the season was given in the Capitol Theater, Pottsville, before an audi-

ence of thirty-five hundred, by the Elks Famous Forty Male Chorus (several members of which are products of the Braun School), under Edgar D. Brown, brother of Robert Braun of the Braun School; the Johnny Schmoker Boys' Chorus under Mary Muldowney; Robert Braun, pianist; Martha Esterly, soprano, and Margaret Dunn, accompanist. On this occasion, Mr. Braun played the first public performance of Godowsky's transcription of Albeniz' *Tirana* (which is not yet published) and also two other Godowsky works, *Paradoxical Moods* and the *Requiem*.

A Summer Normal Course is to be held at the Braun School this summer from July 23 to August 31.

**Karin Dayas in Recital**

CINCINNATI, OHIO.—An interested and curious audience attended the concert of Karin Dayas, member of the Cincinnati Conservatory faculty, given in the Conservatory Auditorium on July 13. The pianist has proven her ability as an interpreter of the modernists in no usual manner. She has given proof of her mastery of technical difficulties and a deep understanding of tone and color. Her program comprised works by Scarlatti, Beethoven, Rachmaninoff, Chopin, Godowsky, Liszt and Sauer. George Leighton in the *Enquirer* comments: "Mme. Dayas' playing is decidedly individualistic and of almost masculine quality. While she does not ignore tradition nor seriously distort the composers' intentions, she is first and foremost Madame Dayas. There is definiteness and reason in all she does, and emotional reactions from her listeners are evoked through her personality and admiration for her intellectual and pianistic equipment. Her interpretations are healthy, vigorous and interesting. Technically she is accurate to a degree and possessed of a dazzling facility. Without doubt she is a gifted pianist, a fact long ago conceded, but further emphasized last night."

**Klein School of Music Holds Annual Concert**  
Evalyn L. Klein, director of Klein School of Music, of Harvey, Ill., staged an excellent annual concert at the Garden Theater, Harvey, on June 26. Electa Streevey-Brook, member of the faculty of the school, gave a very pleasing group of violin solos, with the capable assistance of Evalyn L. Klein at the piano.

The pupils appearing on the program were Helen Iola Walker, Norma Georgia Walker, Byron Arthur Bonnheim, Marybelle Ruth Harris, Rose Barus, Helen Dale Morrison, Carl Louis Ledell, Aume Marie Haines, Gertrude Ina Roeder, Lillian Barus, Marie Marcella Wujastyk, Mildred Cech, Lorraine B. Reed, Alfreda Strzelczyk, Alice Perkins, Amy Alice Guild, Kenneth W. Gregory, Jacob C. Van Der Woude, Elsie Meyer, William Charles Koch, Clara Frogantony, Samuel G. Van Der Woude, Anne Chohrek, Louise Fleece, Elizabeth Petronaitis, Eva Elizabeth Kass, Bernice Nelson, Ralph Meyer and Irene I. Romanek. Diplomas, certificates and medals were awarded by Miss Klein, director of the school.

**Proschowski Artist Goes to Texas**

Rosa V. Dominguez, a talented and charming young lyric soprano who has been studying with Frantz Proschowski, has returned to her home in San Antonio, Tex., before going to Mexico City to fill an important six weeks' concert engagement. Miss Dominguez made several appearances in

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New York City where she won all hearts with the sweetness, evenness and brilliancy of her naturally beautiful voice, which shows the improvements already brought about by excellent training. She has fulfilled many radio engagements, being the fortunate possessor of an excellent radio voice, and has also recorded for Columbia.

She takes with her to the South a new song specially written for her by Gladys Gilbert Rousille, a talented young composer of New York City, entitled *Dear Heart of Mine*, for which she prophesies a great future, and will sing it at all her concerts in Mexico City and elsewhere, declaring it has unusual beauty, interest and climax. She will return to New York early in the fall to fill additional concert engagements.

R. L.

**Ruth Breton Scores Success in Havana**

To play in such a fashion as to make a Spanish audience forget its usual frigidity toward a North American and to actually enthuse over the playing is quite a feat. But this and more is what Ruth Breton, violinist, recently did when she gave two concerts at the Teatro Nacional in Havana. At the end of the program, she was recalled again and



RUTH BRETON AND WALTER GOLDE,  
her accompanist, before the Teatro Nacional in Havana,  
where she recently gave two successful concerts.

again, amid flowers, cheers and the most unbridled enthusiasm. The critics evidently shared the opinion of the audiences for, as noted in *El País*, "The previsions were as ever—the subtle feeling of anticipation which we hardly conceal. A North American! We quickly classified her as having a Saxon temperament with watery blood. . . . But what a pleasant surprise to discover how here the lie was given to those who deny North Americans any depth of passion or divine light of emotion." The *Prensa* was equally enthusiastic in its praise of Miss Breton's playing: "Her execution is irreproachably accurate! Her bow knows every secret of her art, as does her left hand in the most difficult passages. Her technic reaches the limits of the unbelievable!" Miss Breton has played extensively and with success in Europe and the United States, but declares that she regrets not having known Havana earlier as she was charmed with the responsiveness of the audiences there.

**Harriet Cohen a Vienna Favorite**

After Harriet Cohen's second concert in Vienna this season, the audience were so insistent in its demand for encores that the lights in the concert hall had to be turned out to persuade them to go.

## Recent Publications

## Reviews

(G. Schirmer, Inc., New York)

**Children's Suite for Piano, by Hugo Riesenfeld.**—The Suite consists of four pieces, Bobby Plays Horsey, Bobby Bumps His Knee, Bobby Takes His First Dancing Lesson, Bobby Plays Soldier, and all four are, strangely enough, dedicated to Janet. Evidently Janet is supposed to be interested in the doings of Bobby. Any child might well be interested in this amusing and capricious juvenile fun. These pieces are not at all the sort of things one usually expects in elementary studies for the piano. Mr. Riesenfeld uses chromatics freely and consecutive fifths and other devices of modernism that every child knows, but that are as yet unseen, unheard of and undreamed of by many a piano teacher. It would be a liberal education to some of the reactionary piano teachers to see and to study and digest thoroughly Riesenfeld's pieces. If they could open a new school to the youth of America, the youth that is forced against its will to take piano lessons, those piano lessons would not be quite so cordially detested as they sometimes are today.

**The Stranger, A sacred song by R. Huntington Woodman.**—According to the title page, the words of this song are by one John Amner, who was born or died in 1615. It is a curious little poem, with an original idea which the reviewer will not give away—let those who are curious get the song and discover for themselves how curious and interesting the conception is. As for the music, it is a finely wrought piece of writing, partly contrapuntal. The manner is chromatic and at times pathetic but at the same time forceful. It is a song that will arouse interest.

**She Powders Her Nose, A recitation with piano accompaniment by Paul Th. Miersch.**—The poem is by Edgar A. Guest and begins "A woman is queer, there's no doubt about that," and what follows may easily be imagined. And if one wonders why music should be set to such foolishness, one has only to look at the humor of this music to see that it justifies itself.

**Over the Hills and Home Again, A Wayfarer's Song by Oley Speaks.**—Oley Speaks, famous for several other songs, has the idiom of the high-class comic opera or operetta, and is apparently able to turn on the spigot of inspiration at will and pour out one tune after another. This new work of his is, as the name implies, a vagabond song, and it has a rollicking rhythm that one would expect from such verses. It may not rival Speaks' best sellers, but it will certainly be popular.

**Two Whimsical Poems by T. Sebastian Matthews.**—To the curious poems by Anna Briding and Kathryn Worth the composer has made pleasing little songs. They are entitled Waiting in the Blue and The Lady Who Is Springtime. They would demand exceedingly good singing to make them effective.

(The Arthur P. Schmidt Co., Boston)

**Suite for Organ by Ralph E. Clewell.**—Although it is printed in Schmidt's Educational Series this music is by no means simple and has none of the dry character of a study. There are five parts in the suite, Overture, Menuet, Aria, Gavotte and Finale, and they are all of them effective and sometimes brilliant. The Overture, an allegro in flashing, rapid sixteenth notes, is an excellent opening for the whole. The Menuet is in antique style and very graceful and sedate. It is followed by an Aria which proves Mr. Clewell to be a melodist of genuine endowment; it is a curiously effective piece of writing which should provide organists with a welcome offertory number. The fourth number in the suite, a Gavotte, is again in antique style, and reminds one somewhat of Mozart. The Finale is a Passacaglia beginning with a broad adagio introduction and leading to variations upon a theme played first upon the pedals and afterwards by the upper and middle voices in turn.

## Genet Compositions Programmed

Marianne Genet, American composer, and member of the League of American Pen Women, recently was guest of the Connecticut branch of that organization at Greenwich, when a luncheon was given at the home of Mrs. William R. Stumpf in honor of Bonnie Bush, newly elected president of the League. Following the luncheon, a reception and musicals were held at the home of Mrs. Leonard Martin, at which time three of Miss Genet's songs—Lotus Blossom, My Love Is a Blossom and A Canton Boat Woman—were sung by Regina Kahl, with the composer at the piano. This program was broadcast the same evening from station WRNY, New York.

During the past season Miss Genet's compositions were widely programmed by the League of American Pen Women. In Philadelphia they were sung by Mrs. Edward K. Millar, mezzo-soprano. In Washington they were presented twice, once by Mme. Charles Cahier at a reception given Olga Samaroff, and again, this time by Elvina Rowe, at a musical given by Dorothy DeMuth Watson during the biennial meeting of the League. During this meeting a desert drama, The Simeon, with poem by Grace Thompson-Seton and music by Marianne Genet, was given its première performance by Reese R. Reese, baritone of Pittsburgh, and was most enthusiastically received.

A new composition by Mrs. Seton and Miss Genet, called Chinese Silhouettes, and containing pictures of old and new China and also settings to Egyptian and East Indian lore, will be presented during the coming season.

## Class Lessons at Mannes School

An innovation at the David Mannes Music School for next year is the addition of a number of class lessons in the instrumental department for advanced players. These will be conducted for groups of three or four pupils by members of the Artists' and Teachers' faculty, among them the pianists Katherine Bacon, Howard Brockway, Simeon

Rumschisky, Frank Sheridan, Esther Streicher; the violinists Mario Corti, Scipione Guidi, David Mannes, Paul Stassevitch; and the cellist, Lieff Rosanoff. The plan of class lessons, used so widely in Europe, is introduced into the Mannes School next year as an experiment in conjunction with the School's established program of individual instrumental and vocal lessons. With this development, special rates can be granted to students taking the class lessons, and the advantages of the school which, under the directorship of Mr. and Mrs. Mannes, has an exceptionally vital scope, further extended.

## Olszewska Coming to America in November

Maria Olszewska, contralto, is one of the well known European artists, who will come to America this autumn. Preceded by eulogies pronounced by leading American and British critics who had seen her at Covent Garden, at the Munich Festival, or at the Berlin and Vienna operas, Mme. Olszewska has finally so arranged her European contracts that she will be here from November to the middle of February. She will divide her time between a concert tour and guest appearances with the Chicago Civic Opera Company. Her husband, the baritone, Emil Schipper, will accompany her, and they will make a number of joint appearances. Mme. Olszewska opens her

year I am dividing my vacation between Austria and Bavaria. Half the time I shall be in the Salzkammergut, half the time on the Starnbergersee. It is there that I have spent the most blissful days of my married life. There my husband and I are together. Nothing disturbs or separates us. No guest performances, no new roles to study—vacation, vacation for three long months! It is so glorious to drive through the mountains; today we are in Salzburg, tomorrow in Nurnburg. And when, with new strength, I begin another season, I remember gratefully that for nine months of the year I belong to my career and the world—and then commences another holiday!"

J.

## Szigeti's Playing "a Revelation"

Joseph Szigeti is now in Russia, his eighth tour since 1924. In addition to a series of concerts in Leningrad and Moscow, he is playing in Baku and Tiflis from where he wrote: "We had unforgettable experiences—a drive of nine hours through scenery surpassing anything in Switzerland, visits to Persian mosques, carpet weavers, Armenians and Tartars, strange market places, etc., . . . and extraordinary audiences."

As a result of his appearance with the London Royal Philharmonic Orchestra, Mr. Szigeti has been booked for the following engagements for next season: October 15, London Symphony Orchestra; 19, Belfast Philharmonic; 20, Dublin Royal Society; 23, Liverpool Philharmonic; 24, Cambridge Chamber Music Society; December 6, Manchester Halle Concerts; 8, London Nine O'Clock Concerts; 10, Edinburgh Scottish Orchestra; 11, Glasgow Scottish Orchestra; March 26, Gerald Cooper's subscription concerts at Queen's Hall, London; 28, London National Symphony Concerts (B. B. C.). Mr. Szigeti's fourth American tour opens on January 8, 1929. He leaves for Europe immediately after his Carnegie Hall recital on March 4, returning to Paris, he will probably repeat the cycle of three programs which he gave to crowded houses this spring in Berlin.

The following notice from the British magazine, The Strad, indicates the English reaction to Mr. Szigeti's playing: "For some years I have watched carefully the career of Joseph Szigeti, and it was a delight to hear him come into his own when he played the Beethoven concerto at Queen's Hall the other evening. I have heard the concerto played by almost every artist of note during the past forty years but never have I heard it given with such vitality and with such remarkable technic as when Szigeti played it. Joachim may have played it with more dignity but what is dignity compared with that palpitating vitality which Szigeti gave us. His playing was a revelation. Fine tone in every part of the register, clean technic, wonderful feats of bowing and tone-production, and that sheer deviltry and abandon which one loves in a concert artist. And the cadenza? I have never heard the like. I doubt whether Kreisler himself would have made a bigger effect with this work. The finale, which is dry as dust in the hands of many violinists, was a joy under Szigeti's wizardry; no wonder the concert was held up for nearly ten minutes with the applause which followed. Some time ago a well known critic asked who were the three greatest violinists, and hazarded the opinion that Kreisler headed the list. It is now possible to mention Szigeti who by all right of tone, technic, and fine musicianship, comes an easy second."

## Gray-Lhevinne at Winona

On July 6, Gray-Lhevinne, violinist, drew a large audience to Winona Lake assembly auditorium for an enjoyable recital.

Gray-Lhevinne was brought as a special feature to that city by James Heaton, who on other occasions has presented Kreisler, Heifetz, McCormack, Galli-Curci, Elman, Talley, Spalding and Schumann-Heink. Gray-Lhevinne's success was so marked on July 6 that she has been asked to return to Winona.

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season here as soloist with the Cincinnati Orchestra November 9 and 10.

Born on a large estate on the Danube of wealthy, music-loving parents, Maria Olszewska's gifts were evident at an early age and she was encouraged and assisted in every way towards their development. Her debut was made in Orefeld on the Rhine. Soon after she was engaged for the Hamburg State Theater. Her rise was rapid and today she is a favorite at the leading opera houses of Europe: the State Opera, Vienna; the Municipal Opera, Berlin; the Prince Regent Theater, Munich; Covent Garden, London; the Colon, Buenos Aires; as well as in Barcelona, Madrid, Amsterdam, Rio de Janeiro, Budapest, and Prague. In opera Mme. Olszewska's preferences are Verdi, Wagner, and Strauss, although some of her best roles include Carmen and Delilah, as well as Amneris, Rosenkavalier, Fricka, Brangae, and Kundry. In concert she specializes in old Italian arias, Handel and Beethoven, and lieder of Brahms, Hugo Wolf, Mahler, Strauss, Schubert and Schumann. She sings in German, French, Italian, and English.

At present Mme. Olszewska is singing at Buenos Aires. On her return in August she takes her vacation. Apropos of her holidays, she writes her managers: "I love to go automobile, swimming, sailing, mountain climbing, or play a game of tennis. I love, too, just to sit idly in the sun. This

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## Artists Everywhere

**Paul Althouse**, long a member of the Metropolitan Opera Company, but now engaged in giving annual coast to coast concert tours in this country in which his popularity is wide-spread, sailed on the SS. America, June 30. Althouse goes to Germany for a well earned vacation, his last concert engagement of the season having been as recent as June 19 for the Rotary International held in Minneapolis, Minn., where he sang before a huge audience of 9,000 people.

Proceeding directly to Berlin, the well known tenor will gather material for his new programs next season and work on several new operatic roles before going to Bayreuth and other festivals, returning to New York the first part of September to resume his singing activities here with a performance in Atlantic City, N. J., on September 19.

**Amy Ellerman**, contralto, and **Calvin Cox**, tenor, have been engaged for the overflow holiday services, of Temple Beth-El of New York City, to be held at the Century Theatre, in September.

**Fraser Gange**, baritone, has been in this country only four years, but during this period he not only has appeared in concert but has also appeared several times as soloist with such orchestras as the New York Symphony, New York Philharmonic, Minneapolis Symphony and Boston Symphony, and everywhere has met with fine success. Mr. Gange is at present on tour in New Zealand.

**Leopold Godowsky** recently returned from Carlsbad on business, but plans to sail again shortly. This time he probably will be accompanied by his daughter, Mrs. David Saperton, and Mr. Saperton, of the Curtis Institute, Philadelphia.

**Katherine Ives**, pianist; **George Brandt**, tenor; **Issay Lukashevsky**, violinist, and **Miss Piazza**, mezzo, recently broadcasted from station WGBS. Their work was delightful and many letters of appreciation were received by the station. This hour is under the direction of Albert W. Meurer, concert manager.

**Alexander Kisselburgh**, baritone, has signed a contract to make records for the Columbia Phonograph Company as one of their Celebrity Artists. His first record will be released August 10.

**Karl Kraeuter**, violinist, and **Phyllis Kraeuter**, cellist, will give their second joint recital in New York next season, and will also appear singly in concert. Both Mr. and Miss Kraeuter are spending the summer for the fifth year at a music colony which has been established at South Mountain, near Pittsfield, Mass.

**Guy Maier** sends word from Munich that he and his family are occupying a lovely villa on the Nymphenburg Castle Park. Half a dozen American students are studying with him there and they derive great pleasure from weekly "musikabends" held at his house. Guy Maier also writes that he has attended the famous Handel Festival in Göttingen.

**Laurie Merrill**, soprano, is visiting her sister in Quincy, Mass., where her expressive voice and style interest listeners; she will resume her New York activities in the autumn.

**Charles Naegle**, pianist, is in Cape May at his summer bungalow for a short time. Later he will return to Stillington Hall, Gloucester, Mass., where many persons well known in the music and theatrical world visit each summer.

**N. Lindsay Norden**, organist and choir director of Germantown, outside Philadelphia, and Mrs. Norden, are spending the summer at Osterville, Cape Cod, Mass. Mr. Norden plans to complete a number of orchestrations during the summer for production with his various choruses next season.

**Eveline Novak** recently broadcast over WPAP as soloist with the Royal Hungarian Orchestra. Miss Novak, who has sung with success in Europe, offered an aria from Bohème in addition to Ramona, Kiss Me Again, and several native Hungarian folk songs.

**Katherine Palmer** has been engaged as guest artist for radio station WGY in Schenectady, on August 27, in joint recital with Emanuel Zetlin, violinist.

**Janie A. Patterson**, composer of some delightful organ music has recently had a new production performed by Edwin Steckle at the First Presbyterian Church of Concord, N. C., where the composer resides. Called The Legend of the Cardinal, the work details the Indian Legend in which the Cardinal wears a coat of red owing to the blood-tinge of the maiden he loved who had been murdered. The Concord Tribune stated that "the work is so meritorious that it is deserving of nation-wide recognition."

**Elliott Schenck** recently gave a luncheon in honor of Mr. and Mrs. Arnold Volpe. Among those present were Thais Lawton. Volpe was one of the first conductors to champion the cause of Schenck's orchestral works. On more than one occasion the Volpe Symphony Orchestra played his overture, The Arrow Maker, and his four-movement suite arranged from the original music to Shakespeare's Tempest. These pieces have also been played at the New York Stadium and in many other cities.

**E. Robert Schmitz** has just been engaged for a series of thirty concerts in Java and Sumatra for the winter of 1930. In connection with this tour, Mr. Schmitz will also play in Honolulu, Japan, China, and the Straits Settlements. Mr. Schmitz is now in Denver holding his annual master class. He is scheduled to appear as soloist on July 19 with the Elitch Gardens Orchestra of Denver, under the baton of Rudolph Ganz.

**S. Wesley Sears** was one of the soloists at an organ recital given during the recent meeting in Atlantic City of the Pennsylvania Chapter of the American Guild of Organists and the American Organ-Players Club. In commenting on the recital in the Philadelphia Public Ledger, Samuel L. Laciard declared that the soloists (Rollo F. Maitland and Mr. Sears) are two of the best players in the East and that they were received by the audience with the enthusiastic applause which their excellent performances merited.

**Henry F. Seibert** announces that J. Robert Rodwell, organist of the First M. E. Church, Birmingham, Ala., has joined his summer master class in New York.

**William Simmons**, baritone, is scheduled to give a joint recital with Harold Bauer and Clarence Adler today,

July 26, at Lake Placid. The latter part of August Mr. Simmons will give a solo concert in Plymouth, Mass. The baritone is spending the summer at Woodstock, N. Y., but makes frequent trips to New York for Sunday night Water Kent radio hours.

**Charles Stratton**, tenor, was soloist at the Stadium concerts, on July 17 and 18, in the Beethoven Ninth Symphony. This marked Mr. Stratton's fourth season with Conductor Van Hoogstraten, and the twenty-fourth and twenty-fifth time that he has sung this symphony.

**Florence Trumbull**, American pianist, has returned to Chicago from successful appearances in Montevallo, Ala., and Springfield, Ohio, where she gave concerts at the summer sessions of the Alabama College for Women and at Wittenberg College. This was Miss Trumbull's second engagement at Wittenberg College. She is conducting special classes this summer in her Chicago studios for pianists and teachers.

**Claude Warford** has recently heard the good news that several of his pupils have had signal recognition of their ability. Allan Jones, tenor, has been engaged as soloist at the American Church in Paris; Janet Adamson, soprano, who is working with Mr. Warford, has been engaged for several operatic appearances at Deauville in September; William Hain, tenor, has been engaged as soloist at the American Cathedral in Paris.

**A. Verne Westlake** recently held a pupils' recital in Guild Hall, Steinway Building, New York, which was very successful. The hall was packed, and the pianists, aged from thirteen to eighteen, played their pieces in tempo demanded, with poise and assurance. The program was of high order, presenting fourteen pianists in all.

**Lawrence Wolfe**, tenor, is in Chicago meeting with western managers preparatory to his western and mid-western tour next season.

**Georges Zaslawsky**, conductor of the Beethoven Symphony Orchestra, is remaining in New York throughout the entire summer in order to complete the personnel of his orchestra and also to work on the details of his programs, which, it is expected, will number forty-six in New York City and sixty-four out of town.

## Betty Tillotson Artists' Activities

Merry Harn, mezzo soprano, who is vacationing in Chicago, has been engaged for a recital at the Middlesex Woman's Club, Lowell, Mass., during the coming season. Miss Harn will spend the balance of the summer in the White Mountains.

Marion Armstrong sang at Lake Amenia recently, being accompanied by Isabelle Hunt. Margaret Nikolic, pianist, and the woodwind ensemble from the New York Philharmonic, are being booked for next season.

Isabelle Burnada, Canadian contralto, will return to New York from Europe in September; she is singing in London

and Paris and will be heard extensively here early in the season. Emily Roosevelt, dramatic soprano, will open her season in Philadelphia on October 18.

Miss Tillotson, who will assist Edith M. Snow of Worcester, Mass., in promoting a series of Sunday afternoon musicals at the Bancroft Hotel, will engage several artists of international fame.

Frederic Joslyn, baritone, who has had appearances with some of the well known orchestras and musical organizations, is the latest addition to the Tillotson staff of artists.

## Canadian Prizes Offered

Prizes amounting in all to \$1,000 are being offered by the Governor General of Canada for competition in music, drama, painting and sculpture. With a view to cultivating the arts and letters, His Excellency is offering the following premiums: in music, one prize of \$200 and two at \$100 each; drama, one prize at \$200; painting, one prize at \$200; sculpture, one prize at \$200. A committee of well known Canadian persons has been formed as judges. The competitions are limited to British subjects living in Canada. No award will be made unless in the opinion of the judges the work submitted is worthy of reward. The decision of the judges is to be accepted as final and the exhibits remain the property of the competitor.

## Jeanne Gordon Sails

Jeanne Gordon sailed on the SS. Majestic recently for Europe. She will fulfill a season at the Dresden Opera, under the direction of Fritz Busch, and will also have a number of guest appearances at the Paris Opera before returning to this country in September. Immediately following her return Miss Gordon will make a tour of Canada, where twenty-four recitals await her. Although a Canadian, this will mark her first extensive tour of her homeland, aside from her annual Toronto concert.

## Prince of Wales a Patron of Banff Festival

The Highland Gathering and Scottish Music Festival in the Canadian Rockies will be held for the second year at Banff, Alberta, Can., August 31 to September 3, and, according to an announcement, the Prince of Wales has again given his patronage to this pageant. There will be Scottish games, dances and folksongs, also dancing and athletic competitions, and a series of concert programs arranged by Harold Eustace Key, music director of the Canadian Pacific Railway.

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## Foreign News in Brief

SZIGETI TO APPEAR WITH LEADING ENGLISH ORCHESTRAS

LONDON.—Thanks chiefly to Joseph Szegedi's wonderful performance of Beethoven's violin concerto here last season he has been engaged to play with practically all the leading orchestras in England next year. He will appear in the London Symphony Orchestra series, in the London National Symphony Concerts, the Gerald Cooper Concerts (Queens Hall), the Manchester Hallé Concerts, with the Liverpool Philharmonic, with the Scottish Orchestra in Edinburgh and Glasgow and with the Belfast Philharmonic. M. S.

STIEDRY TO CONDUCT AT BERLIN MUNICIPAL OPERA

BERLIN.—Fritz Stiedry, former conductor of the Berlin Staatsoper, has been engaged to take Bruno Walter's place during the latter's absence on foreign tours. As Walter is active in Berlin only six months of the year Stiedry will have ample opportunity to show his extraordinary ability as a conductor. H. L.

KLEMPERER TO HAVE ASSISTANT DIRECTOR

BERLIN.—Otto Klemperer, who for the last year has been running the second Staatsoper here alone, has found the task too great, and an assistant, Ernst Legal, at present intendant of the State Opera in Cassel, has been called in to help him. Beginning next October, Legal will look after the business end of the opera and Klemperer will devote himself entirely to the musical department. H. L.

MANUSCRIPT OF DVORAK'S EARLIEST COMPOSITION MISSING

PRAGUE.—The manuscript of Anton Dvorak's first composition, which had been kept in the Prague State Conservatory, has mysteriously disappeared. It was the score of the composer's string quartet, op. 1, written in 1861, and had never been printed nor copied. R.

MAHLER'S EIGHTH SYMPHONY HEARD AT PRINTING EXPOSITION

COLOGNE.—The most imposing musical event that took place in connection with the International Printing Exposition ("Pressa") here was the performance of Mahler's eighth symphony. This gigantic work has a universal appeal and seems to be above nationality, an impression that was deepened by the wonderful performance it was given under Eugen Szenkar, the general musical director of the Opera. The leading singers of the opera company were the soloists while the huge chorus and splendid opera orchestra did their full share toward making the occasion memorable. The capacity audience applauded stormily and recalled Szenkar again and again. E. T.

KUNWALD TO SHARE DUTIES WITH A NEW YORKER

BERLIN.—The announcement that Ernst Kunwald, for many years conductor of the Cincinnati Symphony Orchestra, has been appointed successor to the late Emil Böhmke as leader of the Berlin Symphony Orchestra is followed by the information that a number of guest conductors will be engaged during the coming season. Kunwald will conduct three of the big symphony concerts besides the Sunday concerts and those for which the orchestra is engaged by soloists. He will also take the orchestra on tour. Negotiations are said to be pending with a New York conductor to take charge of the concerts for a few weeks during the second half of the season. T.

### Will Rogers Arouses Great Interest

Howard Potter recently returned from an eight thousand mile trip of advance work for the fall tour of Will Rogers. This will start early in October and will cover the entire northwest and Canada, and conclude in California just before Christmas.

Mr. Potter is most enthusiastic about the tour and says he had a splendid chance to talk with all the managers in the sixty-odd cities visited, whose interest in Mr. Rogers is great.

"I have had about as big a thrill representing Mr. Rogers as I have had in many years." Mr. Potter goes on to tell. "It seems to me that the first two years of my association with Galli-Curci, or the time Mary Garden was director of the Chicago Opera Company, are the only two experiences that I can think of that gave me quite the satisfaction that I have had in representing Will Rogers throughout the country."

According to Mr. Potter there was not a city visited where he did not find suitable auspices to present Mr. Rogers, and even in Canada, as far out as Victoria, they are anxiously awaiting his first appearance through that country.

"However," says Mr. Potter, "in many other cities he is returning for the second and the third time, and there is hardly a university in the entire North and Northwest that has not engaged Mr. Rogers for an appearance. Mr. Rogers recently came from Beverly Hills to appear at Ocean Grove on July 21 and at the Vanderbilts' in Newport on the 23rd, the following day with the United Drug Company in Boston, and then to Winona Lake on the 26th. The balance of the summer he will spend at his home in Beverly Hills with his literary work."

Mr. Potter will soon go on a tour of advance work for the one hundred and fifty dates Mr. Rogers has from January 15 on.

### Two New Tenors for Pennsylvania Grand Opera

Francesco Pelosi, general director of the Pennsylvania Grand Opera Company, announces the acquisition of Pasquale Ferrar and Piero Orsatti, tenors, for the coming season. Mr. Ferrar, a native of Philadelphia, who has been appearing in opera in Europe, will make his American debut with the Pennsylvania company in Aida on October 10. Orsatti, formerly of the Chicago Civic Opera Company, will make his first Philadelphia appearance in the role of Pinkerton in Madame Butterfly.

### Martha Parisi To Return Soon

Martha Parisi, of the managerial firm Parisi & Evans, who has been in Europe for some time, will return on the 14th of August.

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## Berlin

(Continued from page 7)

the exhibition of any amiable characteristics and will therefore appeal to very few.

The opera school, a department of the Hochschule under Dr. Ludwig Hoerth, director of the Staatsoper, again proved its high standard of accomplishment with a public performance of Der Freischütz which would have done honor in every respect to an opera house in any medium-sized town. In view of the fact that all the participants and the entire orchestra were pupils the performance must be called astonishing. Some excellent voices attracted particular attention, among them those of Cäcilie Reich and Elizabeth van der Haar, who will certainly win distinction in the operatic field. The school's chorus and orchestra are so well known for their excellence that the young members of both are eagerly sought, when they graduate, by opera directors, and many of them are immediately taken into the chorus and orchestra of the Staatsoper. Prof. Julius Prüwer, the regular conductor of all three of the school's orchestras, was in charge of the performance.

### A GLUCK PREMIÈRE

Nothing less than a genuine Gluck première marked the recent musical festival given in Swinemünde, the popular seaside resort on the Baltic coast. This flourishing little town has long felt the need of a musical celebration, and determined to do it itself at this one. So when the enterprising young Viennese conductor, Gottfried Kassowitz, gave a really creditable performance of Gluck's L'Ivrogne Corrigé, written in 1760 and never before publicly performed—the mayor of Swinemünde announced to the guests that the importance of the occasion would be commemorated by a bronze tablet. The work contains some fine music which is well worth hearing, especially the monologue of a passionate opponent of prohibition, which is full of humor.

The rest of the festival included a performance of Mahler's arrangement of Weber's Drei Pintos, as well as two concerts; comprising an all-Schubert and a Mahler-Schönberg-Strauss program respectively.

### HANDEL FESTIVAL AT KIEL

The second festival of the New Handel Society was held in Kiel at the end of June with great success. It consisted of four concerts, the seemingly inevitable Handel opera which has been the feature of all Handel festivals for a number of years being conspicuous by its absence. A fine choice of the composer's most valuable and lesser known works, however, fully atoned for this omission. A concert devoted to church music, held in the beautiful old Nikolai-kirche, included one of Handel's most beautiful and perfect works, namely The Funeral Hymn to Queen Caroline, and his setting of Psalm 112. The latter is an interesting example of his juvenile style, the original setting, written in Halle, being the oldest Handel composition extant. During his Italian journey he revised the work and made the version that was used at this festival.

The orchestral concert contained, as a special surprise, the magnificat and an almost unknown cantata for soprano and orchestra, Apollo and Dafne, as well as the concerto grosso No. 10, the concerto for double orchestra in F major (No. 28), and a transcription for harp of the organ concerto in B-flat (op. 4, No. 6). The chamber concerto comprised a sonata for flute and harpsichord, a chamber trio for two oboes, bassoon and harpsichord, some arias, the piano suite in E-major, and a very fine cantata, Dolce pur d'amor l'affanno, as well as a number of pieces by Bach's predecessors and contemporaries, such as Pachelbel, Kerll, Telemann and Strungk.

The performance of Israel in Egypt, excellently conducted by Prof. Fritz Stein, was a most ambitious and successful effort of the entire musical forces of Kiel, namely eight different choral societies, strengthened by societies from Altona, Flensburg and other Holstein towns. Dr. Arnold Schering, professor of music in the University of Berlin, was the most eminent lecturer at the festival session of Kiel University. Hermann Roth, of Stuttgart, also lectured on his arrangement of Handel's opera, Alcina, which has just been performed in Leipzig for the first time.

### HUGO LEICHTENTRITT

**Mischakoff Busy at Chautauqua**  
Besides his solo work this summer at Chautauqua, N.Y., Mischa Mischakoff has a large class of violin pupils, and on July 26 the Mischakoff String Quartet (Lajos Shuk, cello; Reher Johnson, second violin; Charlotte Carman, viola, and Mr. Mischakoff, first violin), will begin a series of three recitals on July 26, August 2 and 9.

Recently Mr. Mischakoff played the Mendelssohn concerto with the New York Symphony Orchestra there and received the warm praise of the critics. The Chautauqua Daily commented in part: "The outstanding event on the program was the Mendelssohn violin concerto played by Mischa Mischakoff, concertmaster of the orchestra and internationally known soloist. Mr. Mischakoff could hardly have picked a vehicle which was better suited to exploit his remarkable technical powers. A beautiful tone, facile finger work and an intonation to envy, are proof that he is an artist of exception. Best of all is the very obvious enjoyment which Mr. Mischakoff takes in performing to an audience. His spirit is infectious and at the conclusion one feels the occasion to have been one of rare pleasure. Needless to say, Mr. Mischakoff was recalled many times after the performance before he returned to take his place in the concertmaster's chair."

### Marchesi Artist-Pupils in Recital

**LONDON.**—The concert given by Mme. Blanche Marchesi at her Paris studio on June 23 to introduce her artist-pupils was attended by a brilliant gathering of social notables, among them the Duchesse d'Uzes de Marternart, Duchesse de la Mothe Houdaincourt, the Princesse K. Bibesco, Mme. Ganna Walska, Mrs. Harrison Bennett, and Mrs. Berry Wall.

Mme. Marchesi's concert for the pupils of her London school took place at the Wigmore Hall on June 28. Twin contraltos, Satne and Armene Meduria, in arrangements of Negro, Russian, and Mexican songs, made an instant success.

J. H.

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# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
MUSICAL COURIER COMPANY, INC.

ERNEST F. KELERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505,  
4506  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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VIENNA, AUSTRIA—PAUL BECHER, Schellinggasse 12, Vienna 1. Telephone, Vienna 72-9-47. Cable address: Muscourier, Vienna.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Distributing Agents. New Zealand News Company, London, Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bremen's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and laying out which call for special set-ups.

Entered as Second Class Matter, January 8, 1928, at the Post Office at New York, N. Y., under the act of March 3, 1879.

NEW YORK JULY 26, 1928 No. 2520

Both the wheat crop and the crop of new music teachers are plentiful this year.

"There's no place to go but Europe" says a grouch. How about Ravinia, Hollywood, etc.?

Hoover or Smith? Hoover likes jazz and Smith is fond of popular sentimental ballads. The musical vote, therefore, is in a tragic predicament.

"Is There an Operatic Future?" asks an ex-chance. Yes, so long as governments, municipalities, potentates, and private guarantors pay the deficits.

How often, oh colleague, have you had to explain to a lay inquisitor that your particular instrument is the only one you play? And don't you feel insignificant and guilty whenever that foolish question, No. 10,000,000, is put to you?

German manufacturers of automobiles are uniting to meet American competition. Foreign makers of music united long ago to meet the invasion of jazz players. After a while some of us who are afflicted with an inferiority complex will awaken to the fact that America is quite a country after all!

Algernon Ashton, the English composer and musical writer, after playing Benjamin Godard's cello sonata, wrote the French composer an enthusiastic letter of congratulation. Godard replied by sending Ashton an autographed photograph of himself. Ashton thereupon sent Godard his picture and a copy of his own piano quartet, op. 34. For some reason Ashton never heard from Godard again.

The same Algernon Ashton that had the little adventure with Benjamin Godard, commented on a question asked by a reader of the Westminster Gazette, to the effect "why should the State not treat the honest man at least as well as it treats the burglar, when the latter, sentenced to five years' penal servitude, gets from the State free board and lodging for that period, and all this time the honest citizen has to pay his own rent and the bills of the butcher, baker and grocer." Wrote Mr. Ashton: "It is news to me to hear that a burglar is well treated when he gets five years' penal servitude. I for one would certainly prefer to pay my own rent and the bills of my butcher, baker and grocer during

that period than go into penal servitude." Evidently Mr. Ashton had never been on a tour of inspection through our own Sing Sing or any other of our delightful American prisons.

A critic remarks that the only piece of American music that has found its way to the regular orchestra repertory is Deems Taylor's Looking Glass Suite. Quite true, and who could have guessed that such an honor would be conferred upon a piece of humor for children!

The most frequent comment that one hears of modern music is that it is wandering, diffusive and excursive. Summer, then, should surely be the season for modern music, for most of the world wanders during the summer season, and it is certainly the season of excusiveness. Many who wander to Europe this summer will have opportunities of hearing modern music galore. But will they? One has a vague and only half formed suspicion that a good many of them will go where music of the accepted sort is to be heard.

Sweden has certainly come to the fore with its choral singing! A magazine which no one in the MUSICAL COURIER office can read (we frankly acknowledge our deficiencies) has just arrived and appears to be the official organ of the Associated Mixed Choruses of Sweden. This is evidence of a vitality that is striking enough, and one that might well be emulated elsewhere. The paper is of small size, illustrated, and contains about twenty pages. It appears to be printed monthly or bi-monthly, as its No. 3 is for April and May of this year.

A Blue, though no Rhapsody in Blue, is the latest publication of the magazine, New Music, a magazine without reading matter, containing only music. In this issue is a sonata for violin and piano by Carlos Chavez. It is assumed to be a Blue because the cover is such a wonderful, startling, gloomy blue, with red streaks across it, blood issuing from a treble clef sign (or sun rays, perhaps—one guess is as good as another). The music is harmonically wonderful. Such chords as G, C sharp, D, E, G sharp, A; or F sharp, G, A sharp, B are indeed, lovely. Truly, they breathe the purity of the blue sky!

All this pothor about amateurism in the tennis world causes one to wonder what an amateur musician is. Are there any? Not if they are good enough to enter the professional class—at least, that is the impression one has. It seems that the amateur musician always finds some way to earn a little pin money. If he does not, sooner or later he is likely to abandon his music. Why this should be so is one of the mysteries. It was once explained in the following manner: The musician does not eternally enjoy making music solely for his own delectation. After a time, be he amateur or professional, he wants to be heard. If he cannot get anybody to listen to his performance, he takes to composition, gets his works published and exposes them for sale—which, of course, turns him into a professional. Music seems to be a form of self-expression and self is not expressed unless its terms are communicated to others. It is like letter writing; few people will take the trouble to write letters that will never be read. The only real amateurism in music is when two or more musicians come together for chamber music. There ought to be more of it. Why isn't there?

The Ottawa Journal comments editorially upon the fact that Lord Willingdon, Governor General of Canada, has awarded prizes for the encouragement of music, drama, painting and sculpture. The Ottawa Journal remarks that this is a fine and useful gesture, and one denoting an ardent interest in the higher development of the country. The Journal further calls attention to the fact that years ago James Russell Lowell warned Americans that the true greatness of a people must be weighed in scales more delicate than the balance of trade. And, finally, the Journal says: "If we can afford to offer prizes for agricultural and other achievements of a material character, no reason would seem to prevent something along the same lines to promote the supreme values." Comment seems to be unnecessary, but it appears at present almost as if the United States were offering too many prizes for musical composition and interpretation. True, our government does not give these prizes, but the source is, after all, unimportant, and it is probable that music here is better supported by philanthropy than it ever would be by officialdom. One wonders sometimes if the healthiest growth would not after all be a growth without prizes.

## HOLLYWOOD BOWL

California's climate has been so much talked about that it has become almost a joke. The tales that are told of it sound—to people who have never been there—like fish stories of the fishiest sort. Yet those tales are, for the most part, true, and California's climate is a fact.

It is a fact, too, that climate has much to do with art. Before Bowl days one might have doubted such a statement. One might have scoffed at the idea that musical performances should depend for their magnitude and excellence upon the climate of the locality of their projection. Yet it is absolutely true that what is being done in the Hollywood Bowl could not have been done had the climate of California not been what it is.

Great orchestras, great auditoriums, great conductors, cost money. Money must be had from some source to support any undertaking which involves these huge outlays. Money might have been had for the purpose from philanthropic music lovers—but, except in limited quantities, such gifts have proved to be unnecessary in Hollywood, for the simple reason that the seating capacity of the Bowl is sufficient to create an income large enough to defray all expenses.

But such a seating capacity could not be had under a single roof, and where it rains there must be a roof. In Hollywood in summer it never rains—hence the possibility of the Hollywood Bowl Concerts.

That is the financial, material, end of the matter. But there is another end, equally important. That is, the sheer beauty of California's night. Those who have never seen it can form no clear conception of it. There is something in it that draws one forth from the home, something in it that makes one long for art. The impression is so strong that even the least poetic feels a desire for expression, and failing that power will seek musical expression at the Bowl. There, under the stars, shining from such a sky as one never sees in our East, in security from any weather disturbance, sure that this night and the next day and night through the entire summer will be alike in their perfection, a peace pervades one that is found rarely or never anywhere except in Southern California.

There was a picture of the Bowl at night in a recent issue of the Musical Courier, but that picture, beautiful as it was, gave no idea of the appealing mental and spiritual atmosphere of Southern California. It is an atmosphere which creates a demand for self-expression. It creates dreams, as peace always creates dreams, and the day may come when Southern California will give the world some of its best art.

Already the people there are reacting, in a manner quite unexpected, to the sort of programs that are being offered in the Bowl. Every night throughout the summer thousands of people come—often at great inconvenience to themselves—to hear programs of purely classic music given by a conductor of classic training.

Hollywood Bowl represents something beyond merely a series of very good symphony concerts. It represents a tendency as well as a utility. It is making history, not merely by getting great audiences to hear music directed by a chain of great conductors, but by bringing into the lives of thousands something that would otherwise be absent from those lives.

And somewhere, sometime, that seed will surely take root and bring to being a great artist. It will take root, too, and bring forth a population of serious music lovers which will create audiences ready to attend music offered in places of less charm than Hollywood Bowl.

And America, in its great need of such artists and such audiences, must view with satisfaction what is being done in Hollywood. The town that gave us the pictures and the scandals is also giving us something we did not have before—not merely concerts, but concerts with a mission.

# Variations

By the Editor-in-Chief

Chicago, July 22.

We have, in a long and nefarious critical career, attended all kinds of opera, but until the other night, we never had been present at summer opera in the open.

Our first experience in that line took place at Ravinia, where we were guest at an al fresco performance of *Le Chemineau*. Our host was Louis Eckstein, the impresario who has made outdoor opera safe and seductive for Chicago. Its inhabitants can have Ravinia tickets for prices ranging from one to three dollars, and they rest secure when they enter the airy auditorium, that they will hear the best operas sung by the best artists and led by the best conductors who are willing to remain in America during the summer, and garner the best salaries to which their talents and the generosity of Mr. Eckstein entitle them. Among the Ravinia singing folks snared annually by the unsparing Eckstein, are many of the shining stars that glitter during the winter at the major opera houses in Chicago, New York, and elsewhere.

Some of the names that grace the roster of Ravinia performers this summer, are Florence Macbeth, Leon Rothier, Mario Chamlee, Virgilio Lazzari, Elisabeth Rethberg, Julia Claussen, Giovanni Martinelli, Giuseppe Danise, Desire Défrère, Florence Easton, Jose Mojica, Mario Basiola, Edward Johnson, etc. Among the conductors are Papi, DeLamarter, and Hasselmans. The orchestra is the Chicago Symphony.

If any European summer opera festival or so-called "model" performances, offer a more brilliant or famous musical aggregation than the foregoing, we have failed to see it announced or advertised.

With Mr. and Mrs. Carl D. Kinsey and Rene Devries we drove for an hour along the Lake front and through some delightfully woody and beautifully laid out suburban villages, in order to reach Ravinia, deep in a forest district. Forty acres of cultivated ground are given over to the Eckstein enterprise, which is that gentleman's hobby, supported by him solely, and without desire of profit. In fact, his only hope is that the annual deficit may run a bit smaller some seasons, but his philanthropical ambition and his amiability are in no wise affected when it does not.

When we asked him how much his purse is affected each summer by the Ravinia deficit, he answered quietly: "That is my private pleasure"—much as King Ludwig of Bavaria might have replied to the Munich ministers who reproached him for his operatic extravagances in regard to Wagner.

This Louis of Ravinia probably spends more money for opera than his royal namesake did. And he has no national treasury behind him to draw upon.

Chicago seems to make a specialty of public spirited citizens who like to spend their money for the benefit of their fellow townsmen.

An additionally valuable feature of the Ravinia season is the course of children's programs given on Thursday afternoons, free, which Eric DeLamarter conducts and explains to the youngsters.

We enjoyed the performance of *Le Chemineau* wholeheartedly. In truth, we enjoyed it much more than we did when we heard the Xavier Leroux work given by the Chicago Opera Company in New York many years ago. It is an unusually intimate and closeknit drama in which the atmosphere and the text are of paramount importance. And the music, too, void of the typical sonorities and surface appeals of "grand opera," weaves itself with personal affiliation into the words and actions of the characters. Perhaps because of the rural surroundings of Ravinia, the rustic wooden theater with its superb acoustics, and the convincing scenery and excellent stage-management, the fine cast was able to project *Le Chemineau* with intense power and effect. The music has melody, color, and eloquence, and moves in a mode eminently suited to the bucolic nature of the personages in the play. Louis Hasselmans conducted the score with understanding and evident love, and the Chicago Orchestra played with all the tone quality and technical surety which distinguish its symphony activities in the wintertime.

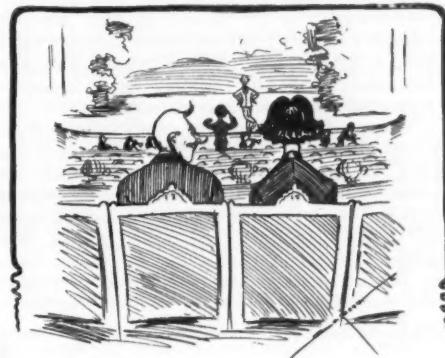
Giuseppe Danise gave a well reasoned and realistic version of the free-minded wanderer who prefers the road to entangling domestic alliances. The open air life, which the Ravinia singers affect enthusiastically,

seems to agree with the Danise voice, for it had more smoothness and pliable ring than he displayed last winter at the Metropolitan.

Yvonne Gall was ideally cast as the deserted and harassed Toinette. She simulated the buxom and blue eyed peasant to perfection and filled her impersonation with a hundred little touches of art and character that showed her to be an operatic actress of mellowed experience. Her singing is of a high order of intelligence and appeal in this Leroux opus.

Jose Mojica, the tenor, put a world of feeling and fire into the part of Toinet, the illegitimate son of the itinerant Chemineau. Mojica, a strikingly handsome young chap, has a voice of refined timbre and uncommon carrying power, and he succeeds in creating the impression that he evokes moods with his tones instead of utilizing them merely—in the characteristic operatic manner—for purposes of display and incitement for the applause of the groundlings.

Rothier, as the Francois of the occasion, gave his customary resonant vocal performance, and finished acting contribution, even though his facial makeup was somewhat crude for so skillful an artist. Julia



AT RAVINIA

*Listener* (from Decatur, Ill.; to music critic)—"Say, you look so gosh darned smart. Tell me, who was the seventh Vice-President of the United States?"

Claussen did her small role with the suavity and singing expertness that she never fails to deliver.

An unexpectedly fiery and authoritative presentation was that of Louis D'Angelo, as Pierre, the wealthy farmer. He showed powers which he never has put forth at the Metropolitan, where he possibly permits himself to be overshadowed.

Fine character bits were done by Desire Défrère, Paolo Ananian, and Margery Maxwell.

Chicago is a marvelous summer resort, what with its fine beaches, festive shore hotels, dog and horse races, marine views, jai alai games (with wagering permitted), endless parkway drives, and illimitable opportunities for cheering liquid refreshment. We regretted our premature return to New York.

"A real conductor always is the thing he conducts—he is Beethoven when he leads that master, and he is Tasso when he directs Liszt's work of that name."

Thus spoke Mascagni not long ago to an interviewer in Italy.

Rank nonsense, caro Pietro. According to you, there must have been hundreds of Beethovens and Tassos, to conform to the many different interpretations they have received from the hosts of baton wielders all over the world. Anyway, imagine Toscanini as the Barber of Seville, Damrosch as Queen Mab, Hertz as Till Eulenspiegel, and Bodanzky as Debussy's Faun.

We do not believe the tale told by a Western visitor to this office, that when forty women met recently in B— to form a musical club, and were asked to write on slips of paper the name of their choice for president, the nominating committee on opening the ballots found on them the names of thirty-nine of those present. The fortieth paper bore the word, "Me."

Dear Variations:

Not long ago I attended a faculty recital including four singers—or better, vocalists. On my way home I read Dudley Buck's interview on teaching teachers to teach, as a hobby. Please may I suggest that he trade his present hobby and start teaching teachers to sing? Even though

Chicago, Ill., July 14, 1928.

his class would diminish. I, for one, would help create a pension for one with such a philanthropic aim!

"THE UNKNOWN BARITONE."

When Eugen d'Albert, the pianist, took unto himself his seventh spouse, Heinrich Gruenfeld, noted wit and cellist, wrote to him: "I congratulate you, my dear friend. You seldom have had so charming a wife."

Many a man is wearing a hunted look because he doesn't know, at the present high prices of synthetic drinkables, whether to stop buying the stuff, or to give up his children's music lessons.

A report from London says that the Lyons chain of restaurants spends £150,000 a year on music. What's wrong with the food?

Apropos, the London Morning Post refers to our country as "the land of sewing machines and typewriters." The Post forgets the Fords, the cocktail shakers, and open plumbing.

Testy Old Party (to traveler on wayside railroad station)—"Our train is one hour late. Outrageous, isn't it, sir?"

Traveler (quietly)—"I'm used to waiting. I play the triangle in a symphony orchestra."

Vincent d'Indy, in the course of a recent lecture, alluded to the long predominance of German music, which, he said, "aiming at greatness, achieved only obesity." On the other hand, there is d'Indy's own music, which did not aim at greatness and achieved its purpose. It surely is lean.

We are in receipt of a clipping which the clipper credits to the New York Times, which says that Stephen Collins Foster, America's own (and only) folk balladist, "was never a man of loose life."

He was decidedly a man of loose life in his later and last years, was estranged from his family, drank heavily, and finally was found dead in a Bowery (New York) lodging house, either a suicide, or murdered, after a long debauch.

But what does it all matter and especially after so many years? He died in 1864.

He wrote simple, sweet, melodious music and words that have endured and will endure in this land, and that is all one need care about.

Biographical ghouls who dig with their pens into the characters of the celebrated dead are a detestable crew. What they did for awhile to the posthumous fame of Poe is a striking example of their dastardly activities.

To know that a famous author, musician, or poet, drank too much, or took drugs, or was overfond of gambling, or of women, or evaded his debts, or deserted his wife, does not in the end influence posterity in its just estimate of the artist's work.

Shakespeare was profligate; Milton was not. Cesar Franck lived monastically, De Maupassant was a voluptuary. Tschaikowsky, Wagner, Saint-Saëns have come under suspicion as psychopathic sexual transgressors; Schubert, Bach and Brahms, lived normal and blameless lives. Verlaine wrote some of his loveliest, most tender lyrics after he had been picked up from the gutter during an absinthe spree. Beethoven, suffering from the effects of venereal disease, penned immortally beautiful pages of music. Handel overfed and overdrank piggishly. Chopin did both sparingly. Byron, a nobleman, and Burns, a commoner, lived wildly, and were worlds removed in habits and practises from those ascetic intellectuals, Carlyle, Ruskin, and Stevenson.

Other opposites were Schiller and Goethe; Grieg and Liszt; Lulli and Schumann; Cellini and Aristotle; Dante and Voltaire.

Such comparisons could be carried on almost endlessly, but they prove nothing at all.

The man and his art are distinctly and permanently separate.

An outdoor magazine declares that the wildcat is a timid animal. We might believe it had we not once said to a prima donna: "You didn't draw so well in Oshkosh, did you?"

Brother Sigmund Spaeth is finishing a new and up to date Who's Who In Music, and it is sure to be a thorough and valuable book. However, the thing the world is in urgent need of, is an authoritative volume on What's What In Music.

Overheard at Ravinia when the dusky Aida and Amenas appear in the Nile scene: "Gee! ain't they sunburned."

LEONARD LIEBLING.

## Tuning in With Europe

The critic of a very popular London paper, the *Daily Express*, has run afoul of the Covent Garden authorities. Conductor Bellezza and Manager Blois have been stung into abandoning the usual Olympian detachment of the purveyors of High Operatic Art and into "answering" the naughty critic. The correspondence is not without interest—as summer reading in any case. The argument was mainly about speed, one of the chief subjects of dispute in all sport, including opera. Charles Lauwers had conducted *Carmen* too fast, Vincenzo Bellezza had conducted *Madame Butterfly* too slowly—for the critic's taste (as well as some of the singers, by the way); so the patriotic critic, inspired no doubt by the policy of the papers, called loudly—but let the correspondence speak for itself:

### Exhibit A

To the Editor of the *Daily Express*:

Sir.—I have received the enclosed letter from Maestro Vincenzo Bellezza, the principal Italian conductor at the Royal Opera House, Covent Garden.

As you will see, he asks me to explain to him the attitude of your critic towards the conductors who have appeared during the French and Italian repertoires.

Having carefully read the criticisms referred to, I find myself unable to enlighten him in the matter, as it is as great a mystery to me as to him.

Criticism of music may or may not be an art, but if, on the other hand, it be a science, it certainly is not an exact one. It would probably be fair to regard it as an expression of personal opinion by individuals, some of whom may be more qualified than others to judge.

As a guide to public opinion, however, it must be all very confusing. In his criticism of one of our performances your critic headed his report: "Opera marred by bad conducting," while another equally important paper said the conductor "made singers and orchestra co-operate most admirably."

While fully agreeing that your critic has every right to express his opinion, I would suggest, sir, that expressions like "electric hare" and "excited jockey" as applied to artists, are unworthy of serious criticism such as we have surely a right to expect for Covent Garden performances.

Yours faithfully,  
EUSTACE BLOIS,  
Managing Director,  
Covent Garden Opera Syndicate, Ltd.

It should be explained that the critic had compared one of the conductors to the electric hare at the dog races, because, he said, the singers never caught up with him once.

### Exhibit B

The letter from Sig. Bellezza, translated, reads as follows:

My dear Colonel Blois:

A critic of a newspaper of this city whose heroic modesty reveals itself in the tenacity with which he preserves his incognito wrote some weeks ago as follows: "If we must choose between a French conductor who is too immobile to turn to either side of the orchestra and an Italian conductor who drives his singers like an excited jockey, then it is time indeed for an English conductor to save grand opera from its friends."

Many, like myself, believed that an excess of patriotism urged this critic to prefer to see a compatriot at Covent Garden. I, who had welcomed with a spirit of sincere comradeship the appearance of Maestro Goossens, expected, especially on the part of this particular critic, a logical national sentiment. Great, therefore, was my astonishment today, when I read the following in the same paper: "The whole performance got slower and slower" . . . "time had ceased to exist. There was only eternity," etc.

At this point it would be interesting to know what sentiment—patriotism being now out of the question—inspires this critic not only against foreigners, but against all the conductors who have alternated at Covent Garden during the last month.

I did not speak while I believed in his patriotic spirit, but today the name of an English artist is being bandied about—an artist well known and appreciated not only in his own country; this fact will explain to you why I, a foreigner, guest of this noble country, feel it my duty to write and ask you, "What does this enigmatical critic look for?"

Please make any use you like of this letter, and forgive my curiosity.

With unchangeable cordiality,

Yours very sincerely,  
(Signed) VINCENZO BELLEZZA.

### The Plot Thickens

What Sig. Bellezza does not mention is the little detail that the "hero" of the Goossens performance was Chaliapin. New York knows what *Faust* with Chaliapin is like. In Germany, out of deference to Goethe, they call the opera *Margarethe*. In New York and London, they ought to call it *Mephisto*, so long as Chaliapin sings the part. The other roles don't count, while he is on the stage, and it was lucky for John Charles Thomas that *Valentine* has at least one chance to shine without being short-circuited. For the conductor (in this case Goossens) it must be a gruelling experience to try and live up to his title. Neither Bellezza nor Lauwers had anything like this to contend with. "Plus vite," the great Feodor hissed into the orchestra pit—which does not necessarily mean (with due respect to the *Daily Express* critic) that Goossens was too slow. Also, this was not the only gratuitous activity indulged in by Chaliapin. We have seen the per-

formance referred to as a "special" one. It was—very.

\* \* \*

### The Human Form Divine

Incidentally Covent Garden not only had to charge double prices for Chaliapin, but it had to turn itself into an art gallery by exhibiting a very—well, striking nude (painted by Chaliapin's son) in its foyer, where all the down-stairs patrons had to pass it. It was worth the price of admission to watch Mayfair trying not to see it. Or, not to be seen seeing it.

C. S.

### HOPE AT LAST!

One of the most important announcements that has ever been made in the whole history of American music comes from the Beethoven Symphony Orchestra, George Zaslawsky, conductor. It reads as follows:

"It is the definite intention, if possible, to include at least one American composition on every program of the one hundred concerts to be given during the coming season. . . . It is the opinion of the Beethoven Orchestra that American composers have been so badly discouraged during the course of many years, that they need stimulus and proof of more than vague sincere intentions to do something or other with American compositions."

This sums up the entire situation in a few words. It is a thing that the *MUSICAL COURIER* has been urging for years, and the *MUSICAL COURIER* has always wondered why the Americans who have donated funds to support our orchestras have not made it a rule, a definite, positive, unbreakable rule, that an American composition should be included on every program of every American orchestra.

The carpers will say that the compositions do not exist, that there are not enough of them, and that they are not good enough. This undoubtedly has been true in the past and is very probably true today. It is likely to be true for an incalculable number of days and years in the future, unless other orchestras take the step that the Beethoven Symphony Orchestra has taken to make it worthwhile for the American to compose, and to give him a chance to hear his own compositions.

If America had said from its very beginning that in everything, not only in things of the mind, but in purely material things, it must forever depend upon Europe, it would never have developed at all. At a very early date America arrived at the point where it had to grow its own crops, had to manufacture its own necessities, had to educate and employ its own mechanics, professional men, scientists and writers—everything its own except musicians. Now America has gradually become rich enough to purchase almost anything abroad if it wants to, and it holds to the pernicious habit of purchasing most

of its music and most of its musicians from abroad.

The Beethoven Symphony Orchestra and Mr. Zaslawsky have united in doing an important service in the past by giving American works a hearing. It is preparing to do a still more important work in the future, and America is to be congratulated.

### CINCINNATI AND THE METROPOLITAN

Among the four young American women whose engagement at the Metropolitan Opera House for next season has recently been announced by Giulio Gatti-Casazza, two, Grace Divine and Pearl Besuner, are Cincinnati girls who received their instruction at the Cincinnati Conservatory of Music under the tutelage of John A. Hoffmann and Dan Beddoe. Everett Marshall, baritone, who last winter had a successful season at the Metropolitan and has been re-engaged, was also a student of the Cincinnati Conservatory under Beddoe. Three Americans, all pupils of an American music school, members of America's leading opera house! Considering the number of music schools now flourishing in the United States, and the number of American born singers whose greatest ambition it is to get into the Metropolitan, this is a signal victory for Cincinnati and the conservatory of the Queen City of the Middle West.

## Musical Courier Forum

### Matthay Work Recommended

Saugus, Mass., July 15, 1928.

To the *Musical Courier*:

In your issue of June 21 there appeared a letter from "X. L." inquiring for information concerning the modern approach to pianoforte technic through the principle of arm weight and control, instead of the old teachings of isolated finger action. This request was ably and intelligently answered by Carl M. Roeder, but from the physiological aspect only.

While Mr. Roeder correctly expounds this physiological principle underlying good tone production, i. e., co-ordination of finger, hand, forearm and upper-arm, he does not point out that as this human playing apparatus is only a "means" in itself, such as money for instance, it has no meaning nor use as an isolated fact until it is brought into direct contact with its "end"—the key—that important object upon which depends the very existence of tone.

But more important still, for anyone can move a key, is the law existent, that all of the different subtleties of tone quality or color, all of the different shades of inflection, duration and rhythm, are entirely dependent upon the "manner" in which this key descends to sound beginning, this "manner" of key movement being again dependent upon our mastery of the resistance which the key offers to our entire playing organism, sensations only possible through the development of our muscles to the highest condition of sensitiveness to the key's demands.

Mr. Roeder further explains that hard tone results from "stressing an incidental at the expense of a basic principle from the development of finger precision and directness of attack." True enough! It is, however, again the physiological view: that concerning the action of our limb.

Hard sound is a result of the string's vibration being broken off into segmental parts instead of into its fundamental harmonics or overtones. This is caused by the sudden, forceful attack of the string by its hammer, a result, of course, of the key being "struck at" or "hit at" by these "hammer-like blows from the knuckle, wrist or forearm joints" instead of the energy being "aimed" by the entire playing mechanism and thus carried through the key to that point in silence where sound begins.

A passage from that masterful book, *Act of Touch*, by Tobias Matthay, great English pedagogue, illuminates further these points (Chapter X, The String):

"It is found that the difference in the string's behavior that gives us difference in tone quality depends upon the manner in which the string is started on its journey; and it is evident that the difference between the harsher, 'brilliant' tone qualities, and the more pleasant, 'sympathetic' qualities, lies in a greater or lesser precussiveness; for the string is in the first place set a-going with abruptness, sudden and absolute precussion, whereas in the second place, the speed is imparted to it with a far more gradual application of the total energy employed."

"It is found that a too sudden application of energy tends to cause the string to move off rather into segmental vibration, than in those complete vibrations—of its whole length—that enforce the fundamental sound."

"The more the segmental vibrations (or harmonics) preponderate, especially the higher and harsher ones, the worse is the sound in every respect; it is less beautiful, and less full, and it is less able to travel or carry."

Recognizing these scientific facts of the string's vibration and its dependence upon differences in key-movement, we are necessarily concerned with the fact that these "differences in key treatment result from the selection of the particular muscular conditions proper for each difference," and that this treatment results in turn from our attention to the key's resistance, and not our arms and fingers.

With our minds and spirits thus centered through the key for tone and rhythm, self consciousness vanishes and we become more universal beings and certainly better channels for the utterance of that great art expression which so nearly holds the meaning of Life.

Tobias Matthay has covered the ground of this business of pianoforte playing so completely and admirably that I urgently recommend his many writings to all who are seeking light. They are profound in scope and content, and, while bearing much reflection and study, will amply repay him who is willing to pay the price of knowledge and growth!

(Signed) FREDERIC ELSDEN TILLOTSEN.

## News Flashes

### Echaniz Scores Havana Triumph

(By special cable to the *Musical Courier*)

Havana, July 23.—Jose Echaniz had sensational triumph today with the Falcon Symphony Orchestra. He was vociferously applauded and recalled many times. **MANZANILLA.**

### Gigli Acclaimed in Buenos Aires

(By special cable to the *Musical Courier*)

Buenos Aires, July 19.—Verdi's *Un Ballo in Maschera* was presented last night by Ottavio Scotto with Beniamino Gigli as Richard. This was his first attempt at this role and he scored a tremendous success. The public gave him ovation after ovation. After the opera the press proclaimed Gigli a magnificent singer. Serafin, conducting, also achieved a triumph. **A.**

### Andrea Chenier Superbly Given in Buenos Aires

(By special cable to the *Musical Courier*)

Buenos Aires, July 23.—Season's first performance of *Andrea Chenier* was presented last night by Scotto at the Colon, with Gigli as Chenier, Muzio as Maddalena, Franci as Gerard and Serafin conducting. After *Improvviso* aria, sung by Gigli with supreme artistry, public broke loose, giving popular tenor tremendous ovation, unusual at this theatre since days of Caruso. Muzio, idol of Buenos Aires, was feted in duets with Chenier and Gerard. Interpreters compelled to respond to many recalls and Scotto announced repetition this week to accommodate thousands turned away. **B.**

## Stadium Concerts

TUESDAY, JULY 17

More than twelve thousand sat in reverence as the last symphony of the world's greatest symphonist, Beethoven's Ninth, was given its first performance this summer. After the closing measures of the choral finale there was applause, but not such as one hears at the finish of a Tchaikovsky symphony or a Wagner excerpt. The approval of the vast audience was full and sincere, but it was clear their sense of piety and their better nature had been touched rather than their emotions—and that is at it should be with the "Ninth." Undoubtedly those were the feelings of the master when he conceived and wrote it; and who better than he knew how to convey through the medium of tones what he thought and felt?

The vocal solos were in capable hands. There was Louise Lerch, Metropolitan Opera soprano; Elizabeth Lennox, contralto; Charles Stratton, tenor, and Alexander Kisselburgh, baritone. With the exception of the last named all have appeared at previous Ninth Symphony performances at the Stadium. The chorus was that of the Choral Symphony Society of New York.

Orchestra and chorus were at their best and Mr. Van Hoogstraten was a most capable pilot in his familiar well balanced and spirited reading. Particular praise is due the sopranos for the way they disposed of the trying series of high A's that fell to their lot in this work. The soloists, one and all, knew their task and sang in correct and convincing style combined with much vocal beauty. As usual, the symphony was introduced by Beethoven's Leonore No. 3 overture, impressively played by the Philharmonic-Symphony forces.

WEDNESDAY, JULY 18

The program of July 17 was repeated at the Stadium on July 18, Van Hoogstraten again presenting Beethoven's Symphony as the main attraction. The beautiful melody of the fourth movement, the allegro assai, was brought out most effectively by the solo quartet and chorus, all of whom seemed to be saving their voices and energy to cap the program strikingly.

THURSDAY, JULY 19

Thursday's program was devoted chiefly to Strauss. The tone poem, A Hero's Life, was the most auspicious of the works, but the Till Eulenspiegel and Salome Dance were also popular with the large and enthusiastic audience. In the tone poem one finds Strauss in his most ecstatic moods and it was beautifully played by the Philharmonic Symphony.

FRIDAY, JULY 20

Bruckner's fourth symphony, known as the Romantic, was featured by Van Hoogstraten on a program which also listed music by Wagner, Tchaikovsky and Grieg. This was the debut of Mr. Bruckner to Stadium audiences and he left the impression of someone who has a few good ideas, feelings of tenderness, romanticism and a certain freshness, delightful at times but which are spoiled by the lack of continuity and conciseness. The last portion of the Peer Gynt Suite had to be repeated.

SATURDAY, JULY 21

American flocks to hear Deems Taylor's works, as a rule, and so it was when his delightful Looking Glass Suite was included on a program which was surrounded by works of Mendelssohn, Rubinstein, Tchaikovsky and Liszt.

### Braslau Has Offer to Tour Russia

Sophie Braslau has received a cable from Russia offering her a tour there next spring, including three appearances with the Leningrad Philharmonic, as well as concerts in Moscow and other leading Russian music centres. Miss Braslau, American born but of Russian descent, has made an intensive study of that nation's musical literature, and has expressed a great desire to see Russia and sing there. "I feel," she says, "that I have helped towards making America understand a little better the Russian spirit and art, and I should like in return, to bring my country's music to Russia." If this, and other European offers, can be fitted into her year's concert schedule, the contralto will go abroad at the end of next season. Miss Braslau's 1928-29 tour opens in Wheeling on October 9. Other October bookings include appearances with the Detroit Symphony Orchestra on October 11 and 12 and concerts in Chattanooga, St. Louis, Evansville, and Dayton.

### Edwin Hughes Presents Marvine Green

The third recital of the annual series given each summer at the Edwin Hughes studios, took place on July 18, when Marvine Green played a program of unusual proportions, accompanied by Mr. Hughes in the opening number, Beethoven's concerto in G major, in which he played the orchestral accompaniment on a second piano. Bach's Italian concerto, a Chopin prelude and polonaise, and Liszt's thirteenth Hungarian Rhapsody completed the offerings.

The pianist was temperamentally sensitive to the varied moods of the program, and played with no little technical skill.

### Mieczyslaw Munz Engaged to Marry

Mieczyslaw Munz, pianist, member of the artist faculty of the Cincinnati Conservatory of Music, will marry in the early autumn. Announcement of his engagement and approaching marriage has recently been made public; the bride-to-be is Nela Mlynarski, daughter of M. Mlynarski. Mr. Mlynarski is a violinist and conductor of opera in Warsaw, Poland, where Mr. Munz is filling part of his summer concerts under his direction. Mr. Munz and his bride will return to Cincinnati early in November when the pianist will resume his activities at the Conservatory.

### \$6,000 in Prizes

Cash prizes amounting to \$6,000 have been offered in a competition for a new national anthem for the United States, by Florence Brooks-Aten, of New York, who in

1923 founded the Brooks-Bright Foundation for the promotion of better understanding between the peoples of America and Great Britain.

The competition is open to Americans, native or naturalized, and the winning anthem may be the work of one or more persons. The first prize is \$3,000; the second, \$1,000, and there are ten other prizes of \$100. In the preliminary contest for words only, ten prizes of \$100 will be awarded.

Lambert Murphy is chairman of the judges; others including Reinhard Werenrath, Sigmund Spaeth, and more still to be named. The preliminary contest for words closes October 15. Prizes will be awarded on or before November 15, and the winning poems will be published and made available for composition. The final contest closes February 1, 1929, and awards will be announced on or before April 15. Compositions should be sent to the National Anthem Competition headquarters, 342 Madison Avenue, New York.

### Goldman Band Concerts

The Goldman Band opened the sixth week, or second half of its series on Monday evening, July 16, with the usual large and highly enthusiastic audience. A special German program had been arranged, including The Beautiful Blue Danube by Strauss and the Fantasia from The Valkyrie by Wagner. The soloist of the evening was Lotta Madden, soprano, who sang the aria from Divinites du Styx of Gluck. Other numbers on the program were by Schubert, Beethoven, Schumann, Bach, Haydn and Ochs.

The Peer Gynt Suite No. 1 of Grieg was the feature of the program on Tuesday, being played for the first time this season. The soloist was Del Staigers, cornetist, who played his own composition, International Fantasia. The rest of the program consisted of works by Mendelssohn, Suppe, Handel, Liszt, Goldman and Strauss.

On Wednesday evening, the first half of the program was devoted to famous marches not only of America but also of Germany, France, Spain, Italy and England. In the second half, Messrs. Staigers, Maurer and Miller played The Three Solitaires, a trio for cornets by Herbert, and works by Liszt, Dvorak, Goldman and Strauss completed the program.

On Thursday, a miscellaneous program was presented, including compositions by Svendsen, Gluck, Wagner, Brahms, Offenbach, Strauss and Ochs. Lotta Madden was the soloist, singing Homing, by Del Riego, and Open Thy Blue Eyes, by Massenet.

A special Italian program of selections by Verdi was presented on Friday. On this occasion, Emmanuel Grazzi, Consul General of Italy, was guest of honor and made a brief speech. The Italian National anthem also was played. Del Staigers was soloist in Rogers' A Soldier's Dream, and other numbers were by Goldman, Wagner and Hosmer.

A miscellaneous program was presented Saturday evening, including compositions by Sousa, Offenbach, Paderevski, Puccini, Herold, Bucalossi, Goldman and Herbert, and Del Staigers was soloist in the Old Hebrew melody, Eili Eili.

## Obituary

### OLIVER DENTON

Oliver Denton, distinguished American pianist and teacher, died on July 19 in Paris, France, in his studio in the building of the Salle Pleyel, which was destroyed by fire on that day. Mr. Denton's body was found near the window of his bathroom, from which he had evidently sought to escape when he was overcome by smoke.

Mr. Denton, whose home was in New York City, was widely and favorably known as a concert pianist, and in



OLIVER DENTON

recent years had devoted himself largely to teaching. For the past three years he was a member of the piano faculty of the Institute of Musical Art in New York. He was born in Hempstead, L. I., and made his first appearance in concert in 1908, soon gaining recognition as one of the leading American pianists. His last New York recital took place at Town Hall last March. Early this summer he left for Paris with twelve pupils, and took the studio in the Pleyel building in which he met his death. He is survived by a brother, Herbert Denton, and a sister, Mrs. Garfield Mann of New York City. Among his closest friends in the musical world were Walter Damrosch and Ernest Hutchen.

### ANTON GLOETZNER

Anton Gloetzner, composer and pedagogue, passed away at his home in Washington, D. C., on July 18, following a long illness. Mr. Gloetzner went to Washington in 1873 to become professor of organ, piano, harmony, counterpoint and composition at Georgetown University, where later he received the honorary degree of doctor of music. He was the founder of the Wagner Society of Washington, which included Maud Powell in its membership for several years. Geraldine Farrar and Sylvia Lent are among the artists who have studied with Mr. Gloetzner.

## I See That

Marcel Grandjany, French harpist, will tour this country next season.

Sol Hurok has been appointed manager and booking agent for the Manhattan Opera House for the next two years.

Stravinsky's Apollo Musagetes, with the Diaghileff Russian Ballet, is attracting much attention in London.

Alfred Holy, for many years harpist with the Boston Symphony Orchestra, has resigned.

The music teachers of the State of Washington held their thirteenth annual convention at Yakima.

The Trio Morgan, in recital in London, played an English Fantasy as arranged by Clarence Lucas.

John Hartigan, American baritone, made a favorable impression at his London debut.

Valentina Aksarova, Russian soprano, will sing at the Promenade Concerts in London next month.

Maria Olszewska, contralto, will be heard in America next season.

Lazar Samoiloff sailed for Italy on July 20 with a group of pupils.

LaVerne Brown was reelected president of the Michigan Music Teachers' Association.

Martha Parisi, of the managerial firm of Parisi & Evans, will soon return from Europe.

Marcian Thalberg has returned to his post at the Cincinnati Conservatory of Music.

Serge Kilbansky is enjoying unusual success in his master classes in Berlin.

Oliver Denton, pianist and teacher, was suffocated to death in the Salle Pleyel fire in Paris.

More than 12,000, in addition to a vast radio audience, heard Beethoven's Ninth Symphony at the Stadium. Atwater Kent again will sponsor a prize contest similar to that of last year.

Edwin Hughes presented Marvine Green in recital.

Ruth Breton, violinist, was enthusiastically acclaimed in two concerts at Havana.

Anton Gloetzner, composer and pedagogue, is dead.

Hindemith's Cardillac had surprising success in Berlin.

Samson and Delilah, in full, will feature the Worcester Music Festival.

A unique orchestra camp has been established at Interlochen, Mich.

Alberto Jonás and Mrs. Jonás have sailed for Europe.

Mischa Mischakoff is having a busy season at Chautauqua, N. Y.

The second festival of the New Handel Society at Kiel was a success.

Everett Marshall, Metropolitan baritone, and Carolina Segarra, soprano, are married.

Mrs. Isaac Van Grove and Grace Divine were initiated into Sigma Alpha Iota.

Gigli scored a veritable triumph as Richard in Verdi's Un Ballo in Maschera at Buenos Aires.

The engagement of Mieczyslaw Munz to Nela Mlynarski has been announced.

The Cincinnati Zoo Opera performances continue to attract huge audiences.

The first public performance of Gluck's L'Ivrogne Corrige, written in 1760, was given in Swinemunde, Germany. The Salle Pleyel and the Salle Chopin, in Paris, were destroyed by fire.

George Whitefield Chadwick has completed a series of short compositions called Holidays.

Joseph Szetey has been engaged for solo appearances with a number of leading English orchestras.

Pasquale Ferrar and Piero Orsatti, tenors, have been engaged by the Pennsylvania Grand Opera Company.

### Gigli Sings for Royalty

Beniamino Gigli recently gave a concert in Bologna in honor of the King and Queen of Italy. He had a very large and enthusiastic audience, and was invited by Premier Fedeli to the royal box to receive the personal compliments of the King and Queen. After the concert in Bologna, Gigli went to Venice where he sang three performances of Tosca for the benefit of local institutions.

On June 22, Gigli sailed from Genoa on the Conte Verdi for South America. He will appear in opera at the Teatro Colon, Buenos Aires, until the end of July. For the month of August he will sing at the Teatro Municipal, Rio de Janeiro. The end of August he will sail for Italy where he will remain at the Villa Gigli in Recanati until the first of October, when he will sail for America to open his concert tour on October 15 under the management of R. E. Johnston.

### Ruth Kemper Praised in London Debut

Ruth Kemper, American violinist, recently made her London debut at Wigmore Hall and, to quote the London Telegraph, "she gave ample evidence of promise, ability and of good training." The critic of the London Observer was also enthusiastic in his praise of Miss Kemper, declaring that she plays the violin musically and that she sees the end in the beginning and works to it without hurry. This same critic also noted that she displays a fine legato which welds the whole together, and that the phrases have meaning.

### Southwick Again at MacPhail School

Frederick Southwick, concert baritone and pedagogue, is fulfilling a successful engagement as guest teacher at the MacPhail School of Music in Minneapolis, Minn., for the tenth summer. As in former years, a number of Mr. Southwick's pupils do not wish to discontinue work with him, and therefore will come on to New York for the winter season for further study and professional activities.

### Amato Studio Activities

Maria Cardinelli, Italian soprano, successfully broadcasted over station WHN, New York, on July 13, 14 and 16. Rudolfo Hoyos, Mexican baritone, scored such a big success in Havana that his contract was extended after his first appearance. Both of these artists are pupils of Pasquale Amato, vocal teacher of New York and Philadelphia.

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## Cincinnati Zoo Opera

CINCINNATI.—Josephine Lucchese starred in *Martha*, which opened the fourth week of the Cincinnati Zoo Opera Company's season. A spirit of joy and fun pervaded the entire performance and trickled through to the audience. Van Grove, with his usual fine musicianship, directed with a verve and spirit that made for a charming performance. Fred Patton, bass-baritone of the Metropolitan and prime favorite in Cincinnati, sang *Plunkett* with evident enjoyment, adding many unexpected little bits of by-play which made the opera seem all the more realistic; he was greeted with storms of applause. His voice is in excellent condition this summer and his artistic use of it is a delight. Lucchese's beauty and charm are incomparable, while her voice is sheer beauty of tone and artistic effects. Her singing of *The Last Rose of Summer* was a perfect gem. Ralph Errolle, as Lionel, scored a triumph with his consummate vocal and histrionic art. Constance Elberhart, of the Chicago Opera, came into her own in her first big role this season and did it ample justice, being a sprightly Nancy and singing with excellent interpretation, the richness of her voice blending beautifully in the duets and quartets, with which this opera abounds. Sir Tristan was sung by that splendid veteran, Natale Cervi, who has been a member of the Zoo Opera Company since the first season and who brings to his roles the skill and experience of forty-five years of operatic singing.

Wagnerian operas are traditional with the Zoo Opera Company and *Lohengrin* was greeted by an audience of musical devotees. The weather, too, which had been playing havoc with the first few weeks of the season, turned hot and sunny so that every one felt the urge to spend an evening out-of-doors in the lovely surroundings of the park. Forrest Lamont, of the Chicago Opera, sings *Lohengrin* with a true understanding of Wagnerian opera and he is in gorgeous voice this summer. His splendid tenor, his fine interpretation and sincerity in the portrayal of *Lohengrin* were received with tremendous applause. Herbert Gould was admirable as King Henry, especially in the perfect diction which he brings to his roles. Louis John Johnen, as the Herald, was vociferously applauded for his fine singing and clear enunciation, and his voice is equal to all operatic demands. He is a local favorite.

And now for the guest artist of the week. Charlotte Ryan, of the Metropolitan, was a superb Elsa, matching the role in voice and appearance and bringing to it all the fine traditions of the opera. A slight cold developed until she had to be replaced at the last minute on Wednesday evening by Valeria Loos, who was such a faithful understudy that few noticed the substitution. Miss Ryan, however, was in perfect voice for the Friday evening performance and gave such a splendid performance that her audiences are looking forward with pleasurable anticipation to next week, when she sings Elizabeth in *Tannhäuser*.

It is safe to say that seldom has there been such an Ortrude as Marta Wittkowska. Intensively dramatic in voice and nature, she senses the depths of the character and conveys this to her audience both by means of her splendid acting and her wonderful singing. This is one of her best roles, one for which she is eminently fitted in every respect. Robert Ringling, remembered for singing *Telramund* just once last season, brought to this role his glorious voice and unusually fine understanding of the role. His scene with Wittkowska in the second act was one of the highpoints of this season.

Under Isaac Van Grove's baton the augmented orchestra, the chorus and the principals gave one of the most impressive performances of *Lohengrin* seen in Cincinnati, and the audience gave ample proof of its appreciation. M. D.

## Cincinnati Conservatory of Music Activities

The management of the Cincinnati Conservatory of Music, through its president, Bertha Baur, has outlined a plan of rare opportunities for the student body of the summer session which is now well under way. For a period of six weeks there will be an uninterrupted program of musical instruction by an unexcelled personnel of teachers at the Conservatory, with daily opportunity to see grand opera presented under most favorable circumstances. These intervals of study will be interspersed with various diversions of a social nature and faculty recitals by masters each in his department. The first of these two diversions was experienced when Marcian Thalberg inaugurated the faculty recitals in a fine program of piano music before a house packed to overflowing.

The week of July 1 scheduled a number of intriguing events. The full program began with a visit to St. Mary's Cathedral in Covington, Ky. This cathedral is a small replica of the great Notre Dame of Paris, France, and is said to contain the greatest examples of art windows in this country.

Helen Board, graduate from the department of dramatic art from the class of Margaret Spaulding last year, has been appointed to succeed herself as supervisor of the twenty-six playgrounds during the summer. Miss Board will have charge of the dramatics and dancing and will supervise the pageantry at the close of the playgrounds in the fall.

Leo Paalz, teacher of piano at the Conservatory, is receiving congratulations on the phenomenal success of a former pupil, Violet Stallcup. Since she received her instruction from Mr. Paalz at the Conservatory, she has made great progress. Miss Stallcup was a visitor at the Conservatory last week while on her way to Europe, where she will study with Giesecking. She has made successful appearances in this country with the Los Angeles and San Francisco symphony orchestras and at Hollywood Bowl with the orchestra under the direction of Alfred Hertz. She has appeared in concert with Patterson, Matzenauer, the London String Quartet, Riccardo Martin and Florence Macbeth. She is the principal of the Orton School of Music for Girls and has recently accepted the offer to teach harmony and piano at the Franklin High School in Los Angeles.

Harriet Schafer and Sam Adams, both pupils of Dan Beddoe, and Wilma Schuping, pupil of Thomas James Kelly, have been selected to sing at the Mt. Auburn Presbyterian Church during the summer.

Alice Graham, distinguished author and music critic of Birmingham, Ala., has arrived at the Cincinnati Conservatory for her accustomed series of lessons in the master classes. Miss Graham brought with her a number of her students from Birmingham that they, too, might enjoy the

unusual opportunities offered by the Conservatory, as well as to enjoy the season of grand opera at the Zoo.

Very little is known of the part that the Cincinnati Conservatory of Music has played in the lives of the shell-shocked soldiers at the General Hospital, where they are keeping their last bivouac. Wednesday afternoons have come to be looked forward to with eagerness as a break in the monotony of existence on a long narrow white hospital bed. The Cincinnati Conservatory of Music, under the direction of Bertha Baur, has provided a musical program for every Wednesday afternoon since last February.

## Mrs. Isaac Van Grove Initiated by Sigma Alpha Iota

CINCINNATI, OHIO.—Sigma Alpha Iota, oldest national musical sorority, is in the limelight because of the initiation of two nationally important artists, namely Mrs. Isaac Van Grove, wife of the musical director of the Cincinnati Zoo Opera Company, who was initiated into Eta Chapter (College of Music of Cincinnati), and Grace Divine, American contralto of the Metropolitan Opera Company, who was initiated into Iota Chapter (Cincinnati Conservatory of Music). The ceremony was the first double initiation held by the two chapters, with members of both participating in the ritual. Eleanor Wenning, president of Eta Chapter, presided for Mrs. Van Grove, who is known professionally as Mabel Sherwood, and Gladys Pierson, president of Iota Chapter, presided for Miss Divine. The impressive services were held at the Zoo Club House and were followed by a banquet on the veranda overlooking the opera stage. Josephine Lucchese, who is a member of Sigma Nu Chapter (Louisville Conservatory of Music) was asked to be guest of honor, but as she was singing *Gilda* in *Rigoletto* could not be present. However, she wore a charming corsage of red and white roses sent by both chapters, the duplicate of those worn by Mrs. Van Grove and Miss Divine.

Mrs. Van Grove has endeared herself to Cincinnatians with her charming personality and delightful singing, and the members of Eta Chapter are very proud to claim her as their own. Miss Divine is a graduate from the class of John A. Hoffmann of the Conservatory artist faculty and was pledged when she sang with his St. John's Church Choir in January. Present at this double initiation ritual were Marie Dickore, Amy Hattersley, Elizabeth Laque, Edna Gentile, Helen Pope, Ruth Brock, Charlotte Froendhoff, Virginia Arand, Genevieve Bookwalter, Violet Summer, Fern Bryson, Wilhelmina Bixler, Alma Betscher, Elise Jones, Mary Ella Ballich, and the Mesdames Oramay Ballinger Welsh, Augustine Davis, Jonas B. Frankel and Frederick Hoffmann. M. D.

## Everett Marshall Married

Everett Marshall, young baritone of the Metropolitan Opera Company, was married in Milan on July 19 to Carolina Segrera, dramatic soprano. Mr. Marshall and his bride sailed for America July 24 on the S.S. *Duilio*; arriving in New York on August 3, they will leave immediately for Lake Placid, where they will remain until the middle of September.

Mr. Marshall's first appearance in this country this coming season will be at the Worcester Music Festival, where he appears October 3 and 5. Following that he will make a tour of concerts under the management of R. E. Johnston, beginning his Metropolitan season the end of December.

## Seibert Completes Fifth Season in New York

Henry F. Seibert, organist, recently played at four New York residence recitals, also at a recital in Shelby, Ohio, and at two dedicatory exercises, one at Lakewood, Cleveland, Ohio and the other in Rocky Mount, Va. He is now teaching a summer class of pupils, some of whom come from as far as Texas. This completes Mr. Seibert's fifth season in New York, and he is now preparing programs for his recitals to be given at Town Hall next season. Mr. Seibert will spend his vacation with his family at the Flanders, Ocean City, N. J.

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## A Unique Orchestra Camp

By H. L.

Until this year, Interlochen, Mich., has been a very small dot on a very large map. It has suddenly found itself in the limelight of the nation, because it was chosen as the location of the first National High School Orchestra Camp.

Here, on a bluff overlooking a wonderful lake, sapphire blue, with the sun casting shadows through the leaves of the trees (in fact, just such a spot as Lillian Genth would choose to paint one of her wonderful landscapes), in the fresh air laden with the odor of pines (and such monarchs of pines!) is the paradise of Northern Michigan.

And to take the place of the harps one is told to expect in paradise, is a symphony orchestra of one hundred and twenty musicians, eager to play the music assigned to them and representing the best of the thirty or more states from which they hail. Just now they are having their morning rehearsal for the coming Sunday concert, and, if they are putting just a little more than usual into this week's rehearsal, it might possibly be on account of the expected arrival of the first guest conductor, Ossip Gabrilowitsch, who will conduct the Sunday program. Mr. Gabrilowitsch will be pleased, when he does arrive to conduct the final rehearsals, with both the musicianship of these students and the picturesque setting of the Orchestra Bowl.

The program will include the first symphony of Beethoven and the *Tannhäuser* Overture, and will also feature the noted cellist, Hans Pick, formerly cello soloist with the Philadelphia Orchestra, who will play the D major concerto of Haydn.

The outstanding feature of the National Orchestra Camp idea, not depreciating the tremendous value of the physical training that the students receive and the healthful surroundings, is the wonderful musical experience of playing under such conductors as Frederick Stock, Howard Hansen, Ossip Gabrilowitsch and Edwin Franko Goldman, all of whom will be in the camp at different times during the eight weeks' season.

When you add to this the inspiration from contact with such composers as Hansen, Leo Sowerby and Edgar Stillman Kelley, one will have but a feeling of envy for the advantages enjoyed by the youngsters of this generation; and if you have had the feeling that America was not going forward artistically, you will have all of your pessimism or doubt dispelled by a visit to the camp.

To the vision and hard work of Joseph Maddy and Thaddeus Giddings is largely due the credit for the success (and it is a success) of the movement, which will mean more to good music in America than anything that has been done in recent years, for it is building the future of America with the youth of America.

### Zaslawsky's Important Announcement

George Zaslawsky, conductor of the Beethoven Symphony Orchestra, is sending out a letter to a very brief list of those whose work has become nationally known, requesting the suggestion of the names of composers whom the orchestra might commission to write a composition. It is planned to commission three American composers to prepare works to be played at the second half of the coming season of the Beethoven Orchestra. Also, apart from those who are to receive such commissions, American composers are invited to submit scores during the summer months. It is a definite intention to include, if possible, at least one American composition on every program of the one hundred concerts to be given during the coming season. An American Composers' Committee is being formed to take charge.

During the seven concerts given by the Beethoven Symphony Orchestra last season, the following American compositions were played: New York Days and Nights (Emerson Whithorne); My Country (Mortimer Wilson); Overture to a Comedy (Philip James); A Bord de L'Etoile Matutine (E. Berckman); Introduction to the Mystic Opera, Children of Truth (George Liebling); We-Tone Poem (James P. Dunn); Imagery (Horace Johnson); Cortège Macabre (Copland).

At the end of each season the Beethoven Symphony Orchestra proposes to elect to permanent repertory as many American compositions as the subscribers and the American Composers' Committee shall so conclude.

### The Greenes at Minnewaska

Dora Sturges Greene, mezzo-soprano, and Ronald Colburn Greene, baritone, of New York City, gave an interesting group of solos and duets at the Cliff House, Minnewaska, N. Y., on July 12, and repeated the program at the Wildmere the following evening. The old-fashioned duets, In the Gloaming, Believe Me If All Those Endearing Young Charms and Carry Me Back to Old Virginny, were warmly applauded, as was also Haydn Wood's A Brown Bird Singing. Mrs. Greene sang some Scotch and Irish ballads very effectively. Mr. Greene sang particularly well Bird Songs at Eventide (Eric Coates), and was equally at home in The Wreck of the Julie Plante, and Lilly Strickland's Creole song, Dreamin' Time. Both Mr. and Mrs. Greene are well known to radio fans. Emma Winslow Childs accompanied.

### Alberto Jonás Off for Europe

Alberto Jonás, piano virtuoso and teacher, with his wife, sailed for Europe on July 19 on the Stuttgart. They will first spend a week or two in Paris, where every summer they call on old friends. Then they will devote a month of travel through Spain, visiting points of interest, including the isle of Majorca, where Chopin and George Sand lived; it was there that Chopin composed all of his preludes and his polonaises in A major and in A flat major.

Mr. and Mrs. Jonás will sail back for New York on the Resolute on September 19. Mr. Jonás will reopen his studio in New York on October 1.

### G. Bernard Shaw an Admirer of Harriet Cohen

At Harriet Cohen's latest recital in London at Wigmore Hall (which was sold out), a number of renowned authors were noticed in the audience. Among others, Bernard Shaw was there in company with Arnold Bennett and Rebecca West was seen with G. B. Stern.

Shaw is one of the greatest admirers of Miss Cohen's playing, and never misses an opportunity of attending a concert at which she appears.

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### What Philadelphia Critics Said About the Pennsylvania Grand Opera Company

"The Pennsylvania Grand Opera Company sang Verdi's *Otello* in the Metropolitan Opera House last evening and gave one of the best operatic presentations, judged by any standards, that has been given in this city for a long time."—Samuel T. Laci in *Public Ledger*, December 1, 1927.

"Kovancchina offered by the Pennsylvania Grand Opera Company as a premiere presentation in America in general effect was a notable and a history-making

achievement."—Linton Martin in *Philadelphia Inquirer*, April 19, 1928.

"The Pennsylvania Grand Opera Company attained a new plane of prestige and authority last evening with the presentation of Kovancchina."—H. T. Craven in *Philadelphia Record*, April 19, 1928.

"Verdi's *Otello* presented last night by the Pennsylvania Grand Opera Company compared favorably with any musical-dramatic production offered here this season by any organiza-

tion, imported or domestic."—*Philadelphia Record*, December 1, 1927.

"The Pennsylvania Grand Opera Company scored a triumph last evening."—Arthur Tubbs in *Evening Bulletin*, December 1, 1927.

"Once again the Pennsylvania Grand Opera Company gave evidence of its ability to satisfy the discriminating tastes of opera lovers when it offered Andrea Chenier."—J. H. Keene in *Daily News*, March 1, 1928.

## Afternoon Concerts at Ravinia Resumed

First of This Year's Series Devoted to German Composers—Fra Diavolo and Le Chemineau Given for First Time This Season—Other Operas Repeated With Different Casts

RAVINIA.—Repetitions with different casts and the season premieres of Fra Diavolo and Le Chemineau brought out large audiences nightly to Ravinia. They were rewarded by performances that were uniformly good in regard to singers, orchestra, chorus and conductors. Writing for a conservative paper, one must temper his enthusiasm and not revel in superlatives, but often we are tempted to forget our professional status and qualify as superio the performances that we have heard so far this season at Ravinia.

CONCERT, JULY 15 (AFTERNOON)

In keeping with a custom inaugurated some seasons ago, afternoons of national music are to be featured as a part of the current season. The first of these took place on July 15, being calendared as an afternoon of German composers. Eric DeLamarre, concert conductor at Ravinia, prepared a splendid program for the occasion, which was presented by the Chicago Symphony Orchestra with Jacques Gordon, violinist, as soloist.

LOHENGRIN, JULY 15 (EVENING)

On "German Day" the spirit of the afternoon affair was preserved throughout the evening, director Eckstein having arranged to present Lohengrin as the night's opera. This was the season's second performance of Wagner's popular opera, and it was given with some important cast changes. Florence Easton sang the part of Elsa and Bourskaya was the Ortrude. At the earlier performances the two roles were taken by Elisabeth Rethberg and Julia Claussen, respectively.

MANON, JULY 16

Massenet's Manon had another hearing with the same cast so well headed by Mario Chamlee.

AIDA, JULY 17

Rethberg, Martinelli, Danise and Papi divided honors at the repetition of Aida.

ROMEO AND JULIET, JULY 18

Louis Eckstein, who has made a big name for himself in the financial, mercantile and journalistic fields, has also established himself firmly as an excellent impresario. He has a flair for managing a theater, especially an operatic enterprise of such scope as Ravinia. Fair in all his dealings, Eckstein never forgets a favor. You will recollect that at the beginning of the season, due to sudden indisposition of Elisabeth Rethberg, the Masked Ball, which had been announced for the opening night, had to give way to the familiar "twins," Cavalleria and Pagliacci. Queena Mario, not a member of the company, volunteered, and sang the role of Nedda with marked success. Now, Juliet is among the best roles in the repertory of Queena Mario, and Eckstein was well aware of that fact. Thus, at the second performance of Romeo and Juliet, Queena Mario replaced Yvonne Gall.

Mario is the ideal Juliet. She has the voice, the figure, the mien—everything that makes for popularizing the old Gounod work. Her success was like her performance—complete.

FRA DIAVOLO, JULY 19

Whether presenting gay comedy or deep tragedy, the Ravinia company is expert and enters into the spirit of the one type of opera with as much earnestness as the other. No gayer or more amusing presentation could have been chosen for a hot night than Fra Diavolo, which, on July 19, came for its first hearing of the season. What with every one on the stage and in the orchestra pit in fine spirit, the performance was one continuous series of comic antics and beautiful singing. The charming music of the old Auber score fairly sparkled under the Papi baton, and with the assistance of chorus and orchestra he gave it a brilliant reading.

The ingratiating tenor role had a splendid interpreter in Mario Chamlee, who sang the charming serenade and all the lovely tunes written for Fra Diavolo, beautifully, and proved a splendid comedian. Florence Macbeth's Zerlina was a gem both as to singing and acting. Vittorio Trevisani, than whom there is no greater comedian on the operatic stage, was capital as the English lord and he played a great part in the gaiety of the night. Ina Bourskaya made a haughty lady. The chief fun-makers of the evening, however, were Lazzari and Paltrimeri, who, though

often stooping to low comedy, had the audience convulsed whenever they were on the stage.

LE CHEMINEAU, JULY 20

Leonard Liebling, Editor-in-Chief of the MUSICAL COURIER, reviews the first performance this season of Le Chemineau in his Variations.

LA JUIVE, JULY 21

Another hearing of La Juive brought the third week to a close.

RENE DEVRIES.

## Music on the Air

### ATWATER KENT PRIZES

The great interest aroused by the Atwater Kent auditions and prizes last year prompted the donor to renew his generous gift. This month many of the auditions are scheduled in several states, including New York.

The rules governing the auditions are similar to last year's. Contestants must be between the ages of eighteen and twenty-five and compete first in their local districts, then in state and final districts. The rewards will be \$5,000 for each first contestant and instruction for two years in a prominent school, and the other prizes will total about \$17,000.

Last year this contest was a stimulus for many other very beneficial prize contests and scholarships. With a similar offer and the interest of the public already greatly aroused, it is not to be doubted that the benefit of the Atwater Kent generosity will be as widespread this year as it has been in the past.

### ON TURNING THE DIAL

JULY 16 TO JULY 22.—The summer is having a more depressing effect on musical programs than could have been anticipated. It is not surprising, for the heat seems to be anything but conducive to good ideas. Monday night we did appreciate the quaint program of the French Trio, one in which the name of Marie Antoinette figured to the extent that she composed a melody arranged by Jacobson, well performed by the ensemble. Of course, Charles Prentiss was the associate artist, without whom the concert would lose a great deal of its artistic prestige. The United Opera Company gave a postponed version of Pagliacci in English; this opera, however, is so Italian in color that its dramatic character is affected by the change of language.

On Tuesday the chief offering was Beethoven's Ninth Symphony, performed at the Stadium. The soloists were excellently matched, and of course the choral part of the work still remains in our estimation one of the most difficult for human performance. Van Hoogstraten did a good piece of ensemble managing. Orchestral music seems to be the most acceptable for hot nights; one evident proof of this is the pleasure with which we heard Levitow's Little Symphony on Thursday. The excerpt from Norwegian folksongs was a combination not often heard. On Saturday evening Taylor's Looking Glass Suite was offered at the second Stadium concert; it is a creation which is ever a delight, and another outdoor presentation was Harry Barnhart's band on the Mall. On Sunday, static was too violent even to attempt to listen in.

MARGHERITA TIRINDELLI.

## Chicago

(Continued from page 14)

sculptor. He also sang at several musicals on board ship and for the Vitaphone director, by special request.

On reaching Paris, Mr. Oumirossoff filled several engagements, with recitals at the home of Count de Noyelles and Mr. and Mrs. Albert Kammerer. Mr. Kammerer is the English Minister Plenipotentiary at Cairo, Egypt, and the audience at both homes was most distinguished. Oumirossoff will visit England, Germany and his native Czechoslovakia before his return to Chicago the latter part of September.

### GUNN SCHOOL OF MUSIC NOTES

Winifred Macbride, English pianist, a new member of the faculty of the Gunn School of Music, has just received a contract from the British Broadcasting Company to play Beethoven's Emperor Concerto at Queen's Hall, London, under Sir Henry Wood on August 31. This is the second time she has been chosen to play this exacting work. In 1923 Miss Macbride was accorded the distinction of being selected from London's army of pianists by Sir Henry Wood, conductor of the Queen's Hall Orchestra, to play the same concerto at the Promenade concerts and on this occasion Sir Henry characterized her performance as the finest he had heard for ten years.

### Wolfsohn Musical Bureau Notes

Carmela Ponselle of the Metropolitan Opera, mezzo soprano, is dividing her summer between Maine and Lake Placid. Kathryn Meisle, contralto, will give a recital on July 29 in Edgar B. Davies' series of summer musicals presented at his House on the Sands, Buzzards Bay, Mass.; she also appeared at these musicals last summer.

Allen McQuhae, tenor, is having a busy summer. On his way back from the Coast recently, he stopped at his home in Dallas, Tex., and also gave a recital at the University of Tennessee, Knoxville. On July 15 he sang over WEAF on the Atwater Kent hour. Tomorrow, July 20, he is scheduled to give a joint recital with William Simmons in Charlottesville, Va., and on the 22d these two artists will appear together over the Atwater Kent radio hour. The tenor will be at Chautauqua near Franklin, Ohio, on July 29, and August 25 he will be heard at Lakeside, Ohio. He also is booked for many radio and concert appearances in September and October.

The above artists are all under the management of the Wolfsohn Musical Bureau of New York, Inc.

### Richard Bonelli in Movietone

Richard Bonelli, Chicago Civic Opera baritone, recently made a successful debut on the silver screen, when he sang the prologue from Pagliacci for Movietone. Following its presentation as a prologue to the picture, The Red Dance, at the Globe Theater, New York, the Herald-Tribune de-

**"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."**

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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clared: "Here is the best bit of song recording the audible pictures have yet achieved." The Evening World spoke of "a vigorous resonant melody by Richard Bonelli that stirs the rafters and the heart strings simultaneously," and the Telegram noted that Mr. Bonelli sings with unimpaired richness and quality.

## Music and the Movies

### More Theaters Opening With Vitaphone

Eighteen Publix Theatres in the New England territory either have or are opening with Vitaphone from July to September as follows: Fenway and Olympia theatres, Boston, day and date policy, July 8; Strand, Newport, R. I., July 21; Alston, Alston, Mass., July 22; Central Square, Cambridge, July 22; Stadium, Woonsocket, July 22; Opera House, Bangor, July 23; Strand, Brockton, July 23; Scoll Square, Boston, July 22; Olympia, Lynn, July 29; Merrimac, Lowell, August 19; Strand, Pawtucket, August 5; Salem, Salem, August 19; Strand, Dorchester, September 2; Field's Corner, Dorchester, September 2, and the Public theatres in Chelsea and Haverhill, September 2.

The service contracts with Vitaphone call for weekly changes of programs. The Warner Bros. Vitaphone products of Tenderloin, Glorious Betsy, and The Lion and the Mouse is the opening bill at most of the theaters.

### Paramount

Hot News, this week's picture, is no news at all, though it is a very entertaining film. Everybody long knows that Bebe Daniels can scamper through a comedy as impishly and daredevilishly as any woman alive; this she does, as a news reel photographer, in the Clarence Badger production, story by Monte Brice and Harlan Thompson. In a race with "Scoop" Morgan, the star photographer on her father's newspaper, she performs the most hair raising stunts, easily beats him at every turn and finally marries him. Morgan is well acted by Neil Hamilton. Aeroplanes, yachts, and the theft of a Maharaja's crown jewel form the nuclei of the action, of which there is plenty.

Next in interest to the feature picture is The Song of the Builder, a mechanistic scenic poem by Edgar Guest, synchronized by the Paramount-Publix music department. The poem is strong, carries a good moral and the sounds are most realistic. On the stage Paul Ash leads the musical forces in attractive numbers and good personal acts are presented. Harry Savoy causes much merriment by his quaint, dry humor, and two tumblers defy the laws of gravity in leaps and contortions.

### Capitol

In these days when sophistry has crowded old fashioned romance to one side, especially in the dark vastnesses of the cinema house, a film such as Forbidden Hours—which was not written by Elinor Glyn, as one might suppose—seems a little amusing. A fictitious king in one of those mysterious, make-believe kingdoms, loves not at all wisely, and since it is an old fashioned romance, not too well, but very well. He loves a subject, very pretty, but not of the royal blue line. Ramon Novarro is he, and Rene Adoree, she. And so it goes, one reel upon another, until love and the King win, and the program gives way to a fine collection of melodies, dances, and the inevitable group of trim and military young ladies, this time the Gould Dancing Girls.

The orchestra's mélange was an orchestral divertissement, made up of the ballet music from Carmen; Caro Nome, sung by Louise Bave, and the Soldiers' Chorus from Faust, sung by the Capitol Male Ensemble. And the Petroff review, Yip-e, is as breezy and fast as one might imagine.

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**Marcel Grandjany to Spend Three Months in America**

When Marcel Grandjany, French harpist, played in New York last winter, the reviewer of the New York Evening World had the following to say about the event: "In this noisy, restless age, the harp usually raises its voice in futile and delicate protest, as if attempting in vain to remind of the days when a more peaceful frame of mind obtained among men. Yesterday afternoon, however, under the magic fingers of Marcel Grandjany, this instrument could speak in dainty accents, but it also acquired, at need, a voluptuousness and impassioned resonance which aroused unfeigned enthusiasm from the large audience which invaded the hall to listen to this superb artist's recital."

It is this ability to give the harp a most unusual scale of dynamics, from the daintiest to the most impassioned tones,



MARCEL GRANDJANY

which places Mr. Grandjany as one of the finest interpretative artists on any instrument. It is for this reason that the music lovers of this country, as well as the students of the harp, look forward to Mr. Grandjany's annual visit to these shores. His position as head of the harp department in the Fontainebleau School of Music also attracts a large number of students to his classes in New York every winter. Last season Mr. Grandjany spent only two months here during which he gave concerts in the East and South and held a number of classes in New York.

Next season Mr. Grandjany has made arrangements to spend three months in this country, beginning January 1. He will tour the East and Canada, commencing in Danbury, Conn., on January 5. He will also introduce in this country René Le Roy, a noted French flutist, and will give joint recitals with him for flute and harp.

**Edwin Hughes Presents Anca Seidlova**

The second of the Edwin Hughes master class recitals took place at the home of Mr. Hughes. The artist was Anca Seidlova, young pianist, who has already made a niche for herself in musical circles.

Miss Seidlova's program opened with Mozart's Fantasie in C minor, which she played with clarity and a graceful spirit. The sonata in B minor of Chopin, a work not often heard, probably due to the fact that it is somewhat banal, was the larger work of Miss Seidlova's choice. The first movement she interpreted with much poise and dignity. The second movement was one of the loveliest, as the pianist seemed particularly sensitive to the jocose spirit of it and imbued it with a charm of execution as well as interpretation. Miss Seidlova has a well developed technic and a firmness of touch which do much to establish her as a serious and sure performer. An interesting number is the Legend of Rosseter Cole, who was among the many guests present at the recital. From this work one would judge Mr. Cole to be a lyrical idealist, a lover of nature and an admirer of Grieg. One could easily follow Mr. Cole, as he wandered over hill and dale in his legend, and heard the many whisperings of nature. The work is melodically developed with only a few traces of the ultra modern.

Ravel's delightful Jeux d'eau and the Liszt Hungarian Fantasie were also listed on the program, the latter number having the orchestral accompaniment played by Mr. Hughes on a second piano.

**Ethelynde Smith to Make Fourteenth Tour of South**

Ethelynde Smith, soprano, is spending her summer on Lake Winnebago, N. H., where she says she is doing a little gardening in her big vegetable and flower garden, also swimming and some picnicking, but that mostly she is busy teaching and working on her bookings for next season.

Miss Smith is to make her fourteenth concert tour of the South early in November. She says this promises to be the most extensive single tour she has ever made, as it will cover most of the country and extend through the entire season. She will cover eight southern states, then go via Texas to California for her eighth transcontinental trip to Los Angeles, through several states in the Northwest and the Middle West, and on through the East in March. The soprano already is booked for many return as well as new engagements all along her route.

**Berumen Pupil in Recital**

Alpha Kinzie, pianist, pupil of Ernesto Berumen, was heard in recital at the La Forge-Berumen Studios, the usual large audience displaying interest in the program. Miss Kinzie opened with the Organ Prelude and Fugue in G minor by Bach-Szanto, which she played with feeling and musical understanding. Her second number was the Sonata Appassionata by Beethoven, and the third group consisted of Chopin compositions, in which Miss Kinzie further demonstrated her ability. Enthusiastic applause followed each number and at the end of the program Miss Kinzie was obliged to add several encores.

**Hurok to Manage Manhattan Opera House**

Sol Hurok states that he will act as manager and booking agent of the Manhattan Opera House for the next two years.

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## Music Notes From Coast to Coast

CINCINNATI COLLEGE OF MUSIC NOTES

**Cincinnati, Ohio.** The summer school of the College of Music devoted to a six weeks' intensive course of instruction in the various branches of music and drama taught at the institution is rapidly drawing to a close. Report is made that it has been one of the most productive summer seasons in the history of the college, particular interest having been centered on the department of public school music conducted by Sarah Yancey Cline. Enrollments in this department came from many parts of the country, teachers and prospective teachers and supervisors of music having availed themselves of the opportunity to earn needed credits for contemplated qualification for degree honors.

Preparatory to the opening of the fifty-first academic year on September 10, the college buildings, including the new building erected last year, which houses the administrative offices and many studios as well as organ practice rooms, are undergoing thorough renovation. Special attention is to be given to the College of Music Auditorium, which will be completely redecorated.

A new member of the College of Music faculty the coming season will be Norma Richter, who received a post-graduate diploma at the golden jubilee commencement held in Music Hall. Miss Richter is a product of the vocal school of Mrs. Adolf Hahn. She also has had a liberal education in opera under the direction of Italo Pichi, having taken prominent roles in several of the student productions given during the past few seasons.

Another new addition to the College of Music faculty for the coming year is Louise Cox Crawford, who is to have charge of special classes devoted to pantomime and community drama in connection with the regular work of the department of drama and expression. Mrs. Crawford has had considerable experience in the direction of dramatic clubs in association with settlement work, especially in Chicago and Boston. Her last school affiliation, prior to joining the College of Music faculty, was with Mrs. William Smith Goldenburg's school in Avondale. Mrs. Crawford will assume her new duties beginning with the opening of the fall term on September 10.

Janet Gibbs, post-graduate from the piano class of Albino Gorno two years ago, has accepted a position with the piano department of Arkansas College, Batesville, Ark. It is interesting to note in connection with the appointment of Miss Gibbs to the position on the faculty of Arkansas College that her immediate predecessor was Audrey Reeg, also a former graduate pupil of Dr. Gorno. Miss Gibbs will begin her new duties on September 10.

The normal class in piano instruction under the direction of Frederick J. Hoffmann this summer has proven to be one of the most successful ever conducted at the College. Mr. Hoffmann has enrolled in his class not only a number of advanced piano students but also several teachers of that instrument who came from distant points to study with him during the six weeks' intensive course that he is conducting.

Adolf Hahn, director of the College of Music, is enjoying a much-needed rest amidst the quiet and solitude of an Indiana farm, where he went shortly after the opening of the summer term. Mr. Hahn has taken up a new pastime; after much persuasion he agreed to become the owner of an automobile for his personal use and is now putting his spare moments learning to drive his high-powered car.

**Davenport, Ill.** An audience of 150 or more was delighted with the work of Alice Hawes in her first recital, given in the People's Light Auditorium. She is only seventeen years old but her musicianship makes her appear as one much more experienced. Her technic, which shows up in breath control, was remarkable, especially in the Song of India. In the last group the singer appeared in costume. Her teacher, Charlotte Anderson Warren, can be very proud of her pupil.

N. F. S.

**Harrisonburg, Va.** The month of June was filled with students' recitals. Miss Showalter, the Pabst School, and the Harmon School of Music presented their annual recitals. The Frances Calvert Juniors from Timberville, Edinburg, New Market, Mount Jackson and Harrisonburg gave a delightful open program this month in the beautiful auditorium at Mount Jackson, to a large and appreciative audience. The program consisted of piano solos, duets and trios, violin, flute, and vocal solos, readings and classical dancing, under the direction of Mrs. Lawrence Meem. The same program was repeated in the Frances Calvert Thompson studios at Harrisonburg. A contest, the playing of one movement from a Beethoven Sonata, before judges, proved interesting.

Dolly Shannon of Mount Jackson won first prize and Dorothy Burkett of Mount Jackson won second prize. Several quartets added much to the success of the evening.

F. C. T.

**New Bedford, Mass.** Eunice S. Church, local teacher of piano, presented eight of her pupils in recital at the New Bedford Woman's Club. The young women were Barbara Clarke, Marjorie Keith, Marion and Ruth Barnes, Dorothy Levow, Ruby Luscomb, Edith Hammatt and Margaret Crompton.

Gladys Baker opened her home for a recital, presenting the following piano pupils: Louise Howarth, Virginia Bowen, Beatrice Timperley, Betty Gustafson and Marian Roberts.

Clinton White, tenor, gave a program at the reunion of the New Bedford High School Alumni Association, accompanied by Helen Ponthan.

The piano and violin pupils of Margaret Virgin, of Fairhaven, who form the Mozart Club, the youngest orchestra in that town, were heard in recital at the Fairhaven Town Hall. Among the pupils, most of whom study both instruments, were Walter Dixon, Alice Duffy, Tom Halsall, Earle Dias, Raymond Diggle and Pauline Riox of the violin choir; Priscilla Maynard, Robert Jackson, Ira Jackson, Virginia Morgan, June Sherman, Robert Knowles, John McQuillan, Walter Shaw and Anna Day. The orchestra also recently played at the Rotary Club luncheon.

Mary Otheman, dean of local violin teachers, gave her forty-fourth annual pupils' recital at the Gambrel studio, presenting her four most advanced pupils. This was the eighty-first program that she has sponsored. The four pupils were Pearl Mendelson, Samuel Horvitz, Morris Rubin and Lester Willis. All acquitted themselves creditably, Master Rubin showing a particularly fine bow-arm and considerable temperament. Lena Arden accompanied at the piano, and Miss Otheman joined in the Toselli Serenade with cello.

C. B.

**Newburgh, N. Y.** John W. Nichols, musical director of Trinity M. E. Church, closed his series of eight important choral performances by his choir with The Creation, Marion Jamison, soprano, Wilfred Glenn, bass, and Mr. Nichols, tenor, singing the solos, duets and trios. Elijah and the Messiah were among preceding oratorios produced by this fine choir, which deserves big credit for such large undertakings.

T.

**New Orleans, La.** The last month of the New Orleans musical season has witnessed the presentation of a number of talented and for the most part youthful, local performers. Prominent among these was the recital before his departure for study in the North, of Ralph Squires, pianist, winner of the Philharmonic scholarship. Squires' enjoyable program, which displayed his technical ability and artistic interpretation, included a group of Chopin numbers, and compositions of Bach, Saint-Saëns, Schumann, R. Strauss, Liszt, Dohnanyi and Rachmaninoff.

Frances Louise Diboll gave a recital for the benefit of the Dixon Hall Fund to be used for a music building at Newcomb College. After a Busoni arrangement of Bach's Prelude and Fugue in D major, and Schubert's sonata, op. 120, Miss Diboll completed her program with compositions belonging to the modern school. Miss Diboll's personality is interesting; she is well equipped technically, and capable of forceful shading.

Phillip Gordon, formerly of New Orleans, visited the city, where he was heard in several recitals. His sure but delicate touch manifested itself in Pastoral and Capriccio, Scarlatti-Tausig and the Gavotte, Gluck-Brahms. He displayed technical skill in the rapid Perpetual Motion of Weber.

Of interest in local musical circles is the organization of the Active Membership of the Philharmonic Society to encourage students and young professionals to appear in public recitals and also to make a study and discuss the programs of visiting musicians. The initial performance of the Society presented a creditable and entirely enjoyable program. The performers included Stella Champagne, pianist; two vocalists, Josephine Bryan and Edward Day; Harry Kreeger, violinist, accompanied by Hannah Maltet at the piano; and a two-piano number by Clara Mae Beer and Mary Byer.

The third concert of the New Orleans String Quartet proved such an auspicious success that plans were made to increase the number of concerts in the next year's series to five, at which a greater variety in the character and type of chamber music will be offered. After an interesting rendering of Mozart's Quartet No. 17 and a Suite in old style by George Saint George there was an added attraction in the form of a quintet with Anita Socola Specht at the piano. Mme. Specht's facile technic and art of expression enhanced the beauty of the Saint-Saëns Piano Quintet, op. 14, making it a delightful culmination for the season. The quartet personnel consists of Albert Kirst, Jr., first

violin; Ernest E. Schuyten, second violin; Carl Mauderer, viola, and Manuel Perez Sandi, cello.

Mary Esther Wood presented her voice pupils in recital, assisted by Thomas Kirst, violinist, at the New Orleans Conservatory. Those on the program were Gladys Byxbe, Emilie Spalding Guedry and Mrs. Lawler C. Wright, all accompanied by Estelle Vincent. Guy Bernard served as Kirst's accompanist.

The New Orleans Conservatory of Music and Dramatic Art, of which Dr. Ernest E. Schuyten is president, graduated thirteen pupils at its sixth commencement. Those receiving diplomas in music were Sister Mary Joseph S. S. N. D., Ada Moore, Marie Seybold Neumann, Mittie Kern, Winifred Hines, Dorothy Davis, Stella Champagne, Louise Veronica Olivier, Mary Bays Serex, Edna Carmelite Sirera, Alice Zaeringer and Frank Slater. Rose Mary Simms was graduated in dramatic art and expression. Albert Kirst, Jr., first graduate of the school, played the march for the entrance and entertained later in the evening with several violin selections.

The Newcomb School of Music introduced its four graduates in two delightful recitals. Attica Aitkens, pianist, played an attractive program which was brilliantly concluded with the first movement of Chopin's concerto in E minor, op. 11, with Alice W. Wilkinson, Miss Aitken's instructor, at the second piano. On the same program was Katherine Bearss, soprano, whose songs were selected to display the lyric quality of her voice to its best advantage. Cecilia Mounger, pianist, entertained with an interesting program of Beethoven, Chopin, Liszt, Daquin and concluded with the Poldini Etude Japonaise. The program of Gertrude Johnson, soprano, consisted chiefly of charming songs of the modern school which she sang with fine feeling. Clara del Valle del Marmol accompanied.

Stella Champagne and Cerdia Donovan, piano pupils of Eugenie Wehrmann-Schaffner, were heard recently in recitals. Miss Champagne's program was played in very good style, with such outstanding numbers as the Etude de Virtuoso and Sparks of Mozzkowski, and Arabesque of Debussy. Miss Donovan possesses decided talent interpretively and technically. Noted on her program were a Bach Prelude and Fugue, Lorelei of Seeling and Grieg's Sonata No. 7. Both Miss Champagne's and Miss Donovan's programs concluded with the Romanza and Valse from the Arensky Suite (for two pianos), with Mme. Schaffner at the second piano.

O. M. L.

**Norwich, N. Y.** Musical features of the graduation exercises, class of 1928, Norwich High School, under Sarah Mason-Curnalia, included the good-sized orchestra, playing light music well; choruses by the Glee Club, in which sopranos hardly reached the high A's in Forget Me Not, and one wondered why they did not transpose it a half-step down; the duet, Whispering Hope, sung by Genevieve Colegrove and Marjory Curnalia, with variations in the piano accompaniment; and a vocal solo, Carrie Jacobs Bond's End of a Perfect Day, nicely sung by Marion Sergeant. The three cash prizes of the Weiler-Riesberg Foundation were awarded to Evelyn Pelt, piano; Josephine Bonney, composition, and Elizabeth Gibbs, vocal. This prize-money was instituted two years ago by Prof. Riesberg of New York, a graduate of Norwich High School and summer resident here, in collaboration with his cousin, Dr. J. Leo Weiler, leading dentist here, and has resulted in considerable interest among high school students.

Charles Floyd continues in the lime-light, having charge of two choirs, at the Congregational and Methodist churches, his wife being solo contralto; he plans an evening of music soon, of works by John Prindle Scott exclusively. Mr. Scott is spending his summers near here.

Coming musical events include the annual Chautauqua Week, when President Peffer provides high-class music and literary entertainment.

W.

**Redlands, Cal.** Mrs. G. G. Moseley, business manager of The Spinet, announces the following attractions for the thirty-fifth season: The Philharmonic Orchestra of Los Angeles, Doris Niles Company, Leo Ornstein, Harry Farman, and Tito Schipa.

The Music Association opened with the Smallman A Cappella Choir presenting an attractive program at the Bowl in Smiley Park. Other attractions include a Persian Dance Festival, with local talent; Homer Grunn, composer and pianist, and Chief Yowlache; Mischa Gagna's trio; Catherine Wade-Smith, violinist, and Violet Cossack, pianist; Nina Hager, mezzo-contralto, and Nono Hershel, accompanist; Gertrude Ross, Los Angeles composer and pianist, assisted by her daughter, Miss Ross, dramatic reader, and Melville Avery, baritone; Rosalie Barker Frye, contralto, who won the Hollywood vocal audition, and Arthur Hitchcock, who won the piano audition; John Parrish, tenor, and Nicholai Ochi-Albi, cellist, with Claire Mellonino, accompanist; Marie Montana, soprano, and Harry Ben Gronsky, boy violinist; Eugene Goossens, in joint concert with Sylvain Noack, violinist.

H. A. H.

(Continued on page 27)

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**Music Notes From Coast to Coast**

(Continued from page 26)

**Seattle, Wash.** The seventh annual Plymouth Artist Series, which has now become an established institution in Seattle's musical activities, has announced the attractions for the coming year. Prominently heading the list is Toscha Seidel, violinist, who will be subsequently followed by Florence Austral, with John Amadio, flutist, as assisting artist; E. Robert Schmitz, pianist. Reinhard Werrenrath will complete the list.

Possibly no other individual studio is the center of so much activity as that of the Jacques Jou-Jerville Voice Studio. Mr. Jou-Jerville, who recently left for his vacation in California, has presented six studio programs, devoted not only to song interpretations but also to interesting lectures about the composers, the historical background and settings. Mr. Jou-Jerville has announced the addition of Mary Louise McAvoy as an assistant teacher. Miss McAvoy is specializing in Standard Pronunciation and Diction for Singers. Katherine Skidmore, one of Mr. Jou-Jerville's pupils, is now in New York, where she is continuing her studies with Paul Althouse. She was presented in recital here before leaving for her summer's work.

Nathan Stewart, lyric baritone, appeared in a farewell concert recently, prior to his departure for the East to continue his studies. Mr. Stewart is a product of the Kantner vocal studios, and his interpretations and voice placement were a splendid tribute to his capable teacher, Clifford Kantner. Mr. Kantner has been a leading vocal teacher in Seattle for many years, and his students always display good musicianship. Assisting on the program was Kathrynne Kantner, violinist, a student of E. Hellier Collens. Myron Jacobson provided excellent accompaniments, appearing also in the role of composer, Mr. Stewart having sung several of his songs.

Members of the Cornish School faculty who are out of the city engaged in other fields, include Peter Meremblum, violinist, who is in Honolulu, appearing in two concerts; Franklin Riker, tenor, who is teaching both in New York and Philadelphia, and John Hopper, who is conducting a six weeks' course at the University of Montana, at Missoula.

Another Seattle student who is leaving to continue her studies is Ruby Ohman, contralto, from the Kantner Vocal Studios, who will spend some time in Italy during the coming season. Miss Ohman has been prominently connected with many musical organizations of the city, particularly with the Orcheinon Society.

Lazar Samoiloff has completed a successful master class. He has gained a large following here, in his two summers' work, and promises to return again soon, possibly next summer, for another course.

Sigismond Stojowski is returning for his third summer master piano class, to be given from August 6 until September 7. The course is being offered under the auspices of the Fine Arts Department of the University of Washington.

While the indoor concert season is practically at a standstill, nevertheless excellent music is being provided every Sunday at the various city parks by two large bands, one under the direction of Albert P. Adams and the other led by Ed. S. Carey.

Hine Brown, a former student at the University of Washington, and a violin pupil of Moritz Rosen, and who has had a fellowship at the Juilliard School in New York during the past season, has been awarded a scholarship at the artist colony in Chautauqua, in addition to having his fellowship for next year renewed at the Juilliard School.

Harry Krinke, of the Krinke Piano Studios, has announced special normal courses for the summer session.

A new, but capable string ensemble has made its appearance in concert. Its opening program disclosed a group of excellent musicians, who interpreted a Mendelssohn, a Schubert, a Haydn quartet, and a group of smaller ensemble numbers. Under the name of the Arnold Krauss String Quartet the artists are as follows: Arnold Krauss, first violin and director; John F. Alleman, second violin; George Pfaff, viola, and Wayland Judson Cornish, cello.

While officially disbanded for the summer months, the Seattle Music Teachers' Association will continue to function in some of its branches at least. President Ward has appointed a number of committees to various duties which will entail activity and thought on the part of its membership, so that when the meetings are commenced in the fall there will be no delay in accomplishing the work set before the organization.

Music lovers of the city are pleased to welcome home Sidney Lawrence Dixon, tenor, and G. Donald Gray, baritone, who have been touring Canada in concert during the past six months. Both of these artists will be heard frequently in recital in radio during the coming season. J. H.

**San Antonio, Tex.** Mrs. Eli Hertzberg, chairman of music for Texas, for the Biennial Convention of the General Federation of Women's Clubs, arranged for the following resident musicians to appear at various luncheons and some of the sessions: Mrs. Rexford Shores, Charlotte Senneth, Wilhelmina Mosel, Mary Aubrey Keating, Oscar J. Fox and Will Irby, and singers in cowboy costumes; Frederick King, Ruth Herbst McDonald, Cyanna Chavez, Elizabeth Haylik, Mrs. L. L. Marks, Sanchez Orchestra; Main and Brackenridge High School orchestras, Otto Zoller, conductor; Main Glee Club, Francis de Burous, director; Argentine Blancho's Mexican Ladies, Orchestra; A. J. Valle Trio; Shelby Stewart Negro Singers; Ethel Crider, and cowgirls; Special Biennial Negro Spiritual Singers, Mrs. F. Chrelien, director; Mrs. Roy Lowe, Fern Hirsch, Mrs. Fred Jones, Dorothy Borelhers, Mrs. Guy Simpson, William A. Turner, James Lauderdale, Ira Mae Nethery, Mrs. Eugene Staff, Joseph Burger; Y. M. C. A. Orpheus Male Chorus, Clarence Mavee, director; Ellis Symphony Orchestra of Laredo, Anna Louise Butler, director (24 children); J. M. Tremblay's Girls' Orchestra; Mrs. A. M. McNally, Mrs. Edward Hoyer, Sr., Mrs. Irvin Stone; the Tuesday Musical Club Octet, Corinne Worden, Dorothy Callaway, Leonora Smith, Dixie Kime, Mrs. Lester Morris, Mrs. Harry Tappan, Mrs. Wilson Walthall, Mrs. Leonard Brown, Mrs. E. A. Dubose, Mrs. Eugene Miller, Mrs. Charles George, (Continued on page 28)

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## Music Notes From Coast to Coast

(Continued from page 27)

with Mrs. Edwards Sachs, leader; Vocal Double Quartet, Ora Witte, chairman, Mrs. Paul Rochs, Mrs. James Chalkley, Mrs. Eugene Hays, Maude Cunyus, Mrs. Stanley Winters, Mrs. Ernest Serivener, Mrs. T. H. Flannery, with Mrs. George Beverly, accompanist; Special Biennial Woman's Chorus, David Griffin, director; Mrs. T. R. Secco, and Victor Powell, of Austin; and Mrs. Travis Bruce Bunn and Mrs. Horace C. Watson, of Laredo. Musicians giving numbers on the mezzanine, included Mary Louise Walliser, Mrs. Otis Vaughn, Lillian Spellless, Dorothy Bell Newton, Elizabeth Scoggins, Virginia Coen, Romana Schiffers, Josephine Falbo, Josephine Rodon, Margaret Blum, Florence Simon, Mary Antoinette Rodesney, Esther Schultz, Maxine Boettcher, and Effie Decuir, besides a number who have been mentioned above. Walter Dunham was the official organist and accompanist, and appeared many times. He was assisted by Mrs. H. G. Bertenshaw, of Nowata, Okla., as accompanist, Mrs. Eugene B. Lawson, of Tulsa, Okla., arranged for a number of out-of-town musicians to appear, as follows: Mrs. Raymond F. Fischer, Mrs. Charles S. Smith, Elizabeth Garrett, Mrs. C. L. Briscoe, Bird Trahan, Mrs. Eugene B. Lawson, Mrs. G. Garabedian, Ada Pierce Winn, and Mrs. P. J. White. Hugh McAmis, organist, accompanist of the Biennial Woman's Chorus, was presented in two numbers at one of the sessions, and played the organ accompaniment for the Junior Pageant. Carlos Buhler, pianist, now holding a master class at Baylor School of Music, at Waco, was presented in a group of six numbers. At one of the morning sessions, Texas, My Texas, by William Marsh of Ft. Worth, Texas Blue Bonnet, by Julia D. Owen, of Navasota, and Have You Ever Been to Texas in the Spring, by Mary Daggett Lake, were sung. The writer hopes no name has been omitted. S. W.

**San Francisco, Cal.** San Francisco could pay no greater homage to Albert Coates than to fill the Dreamland Auditorium to its capacity upon the occasion of his second and final appearance as guest conductor of the San Francisco Symphony Orchestra. More than 7,000 persons greeted him with a burst of applause when he strode on the platform, but this burst was a mere pindrop compared to the demonstration he received at the conclusion of the program. Leading in the applause from a box were Bernardino Molinari, conductor from Rome, who is scheduled to direct the next three summer symphony concerts here, and Monsieur and Madame Ricou, the former being director of the Paris Opéra-Comique. Ricou is in San Francisco for the purpose of interesting influential patrons of art in bringing the Opéra-Comique to this city in the near future. Launching the program off with the Overture to Mozart's The Marriage of Figaro, which is the essence of grace and charm, Coates

and the orchestra played it con amore, to the great relish of the audience. For novelties, Coates introduced Glazounoff's arrangement of the Song of the Volga Boatman, the Rossini-Respighi Ballet Suite, La Boutique-Fantase and the Scherzo and March from Prokofieff's The Love of the Three Oranges. The major number of the evening and the most inspiring was Scriabine's Poeme de l'extase, which, while tremendously interesting, is not strikingly original, being reminiscent here and there of Strauss, Brahms and Debussy. Regarded technically, however, it is a masterpiece of craftsmanship and reveals the genius of the Russian. Coates' reading of this score was a model for finish, clarity and plasticity. There were no exaggerations, no tiresome movements, no ragged edges and the orchestra, sensitive, flexible and highly strung, played in a manner to be described as superb. Henri Pontrier, tenor, made his San Francisco debut as soloist and offered Celeste Aida and the Flower Song from Carmen. The young Frenchman displayed an exceptionally fine voice and an unusually good technical equipment. The emotional quality of his voice was admirably suited to these arias. The audience enjoyed him thoroughly and recalled him frequently. Mr. Coates brought the concert to an end with an excellent performance of Elgar's Enigma Variations. At its conclusion the orchestra rose and gave him a "Tusch."

Grace Campbell, pianist, teacher and newly-elected president of the Pacific Musical Society, presented her young students in an enjoyable recital. The assisting artist of the occasion was Frances Anderson, pupil of Alvina Heuer Wilson, who was heard in several arias and songs that revealed her soprano voice and excellent training to the fullest. Mrs. Campbell has truly a remarkable class of pupils. Their work showed that they have been carefully schooled and they played with an unusual amount of assurance and individuality of style. About ten pupils participated in this interesting program and were rewarded for their fine performance by enthusiastic applause from a very large audience.

Annie Louise David, harpist, who is spending the summer in San Francisco, was the guest of honor at a reception given by Alice Seckel in her new studios in the Fairmont Hotel. About 150 persons greeted the charming visitor.

Valerie Post, young Russian soprano and member of the San Francisco Opera Co., who has been heard by the musical public of San Francisco, has just been honored by election to the position of vocal instructor at the State Normal School, Cheney, Wash. Miss Post has received her entire musical education in California, her vocal work having been under the guidance of Johanna Kristoffy. Miss Post holds an A.B. and an M.A. degree from the University of California and has been a member of the Berkeley High School faculty since graduation.

Charles Wakefield Cadman was a recent visitor here en route to Alaska. To this musician goes the signal of distinction of pioneering in the concert field of Alaska. Cadman was accompanied by a co-artist, Margaret Messer Morris, Los Angeles soprano, and Miss Morris' mother, Mr. Cadman and Miss Morris will give concerts in Juneau, Alaska, and other northern points of interest.

Another star added to the radio constellation bids fair to loom brightly on the evening air in the person of Dove

Kilgore of Oakland. Out of scores of applicants, Miss Kilgore was chosen to present over KLX a series of programs of the better class of music consisting of operatic arias and classical pieces. The young soprano is a pupil of Mabel Riegelman, of the Chicago Opera.

Flora Bauer Bernstein, sister of the late Emilie Frances Bauer, was a recent visitor in San Francisco. She expressed herself as being delighted with our city and our musical achievements, being particularly impressed with the fine work of our San Francisco Symphony Orchestra.

C. H. A.

**Tampa, Fla.** During the last few weeks many voice and piano studios have been giving public recitals. In the fourth of a student's series, Conrad Murphree presented Lillian Boris Godsey, of St. Petersburg, in a song recital which attracted a responsive audience both from Tampa and St. Petersburg. She was assisted by Elsie Barge, pianist; Horace Brown, violinist, and Alex Brown, cellist, all of St. Petersburg. They gave a satisfying rendition of Mendelssohn's trio in D minor. Miss Barge accompanied Mrs. Godsey throughout the program, and was most sympathetic in her support. Ten of Mr. Murphree's pupils were heard in an all-American song recital. The first American song ever composed, by Francis Hopkins, was appropriately used to open the program. The sixth of the series from the Murphree Studios was given by the younger students, and was very interesting. The opera program was the seventh and final recital in this series. Twelve advanced students were a distinct credit to the careful and artistic training of the Murphree Studio. Netta Campbell Gracey, accompanist, was charming and efficient in the varied demands of an exacting program. William Doherty, violinist; Antoinette Robb, cellist; Ben Johnson, bass viol, and Charles St. Claire, pianist, were the assisting artists. In selections from Il Trovatore and Madame Butterfly they deservedly won warm applause from the largest audience of the recital season.

The D'Angelo Studio presented a group of pupils in a song recital of merit. Mrs. George Hayman gave excellent support at the piano.

The pupils of the Virgil School, under the direction of Habel M. Snavely, gave a program of high standard, and were warmly praised for their careful training. M. M. S.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

## Making Group Piano Classes Pay for Themselves in Actual Sales

"If dealers and salesmen would give as much thought to creating a new demand for pianos as they do to golf, bridge parties and automobile touring there might be some piano business stirring," recently declared Charles H. Yahrung of the Yahrung-Rayner Music Company, Youngstown, Ohio, one of the vice-presidents of the National Association of Music Merchants and also vice-president of the Music Industries Chamber of Commerce.

"We have proved it by our own experience, that group piano instruction of any kind not only creates new business and unlimited good will for a house, but stimulates the interest in piano study. The one thing which I feel is absolutely necessary, if the piano business is to prosper is to stimulate interest in the children now growing up to learn to play the piano.

"It is not a question in my mind how much any dealer can afford to pay for sales which are produced through this group piano teaching. He could well afford to spend all of the profits he would make on the sales sold direct to group piano students in order to keep the classes going steadily throughout the year, as the good will he builds up in his community is of inestimable value.

"We are tonight having a 'Melody Way' pupils' recital given by selected members of the classes just finished. This is going to bring at least two hundred people into our store. The mere fact that there are a hundred children coming into one store every week, many of them bringing with them their parents, at least keeps the carpets from getting moldy.

"I would say that any dealer could afford to spend 25 per cent. of the gross profits on any sales made to group piano students for this promotive work, and, while our cost on direct sales has averaged a good deal less than one-half of this percentage, yet, when we first started out, it cost us near this 25 per cent until we built it up to a point where the volume of sales created through this promotive work cut the sales cost more than half.

"I do not believe that the total newspaper advertising done by our house to secure 'Melody Way' pupils has averaged throughout the two and a half years that we have been operating these classes, more than 4 per cent. We figure the profit made on the

material sold to the pupils pays for the teachers and clerical work necessary in handling the classes.

"What gets me is that dealers will go along and blow two or three hundred dollars in newspaper advertising, announcing low prices and bargains, and get no returns merely because they have created no demand for the merchandise they are trying to sell at bargain prices. I think you will agree that there must be a demand before people will buy an article at any price, and they certainly do not create this demand by advertising low prices.

"Our records show that direct sales made to 'Melody Way' pupils have averaged better than 22 per cent. in unit sales to those who came in the classes who had no pianos. This does not include the various other musical instruments and radios that were sold to people who were brought into the store through these 'Melody Way' classes.

"Up to date we have on our register pretty close to eleven hundred names of people who have had their children in these classes, and we would not exchange this mailing list for all the professional mailing lists in the world put out by concerns who make a business of furnishing mailing lists.

"In conclusion I will say again that any dealer can afford to spend all of the profits on direct sales through this promotion plan for the first year at least and over the course of two years he will find that he has secured a substantial amount of plus business that he would not have gotten in any other way."

Referring again to the subject of business apathy Mr. Yahrung remarked, "I find in my conversation with a large number of dealers that about the only subjects in which they appear to be interested have to do with golf, bridge or touring. It was formerly a case when you visited a dealer in another city that the main topic of conversation was what can be done to obtain more business; whereas, now it sometimes seems as though it were a case of how little can be done to get business and how much time can be spent in pleasure seeking. I really think this has more to do with any let-up in business than any other one factor at the present time."

### Grinnell Bros. Open New Store

Grinnell Bros., Detroit, Mich., have opened a retail store in Birmingham, Mich., at 121 North Woodward avenue. It is announced that the establishment of this store is for the purpose of supplementing the efforts of the main store at Detroit and the Pontiac branch.

### A New Sales Idea

A novel way of featuring a sale of used pianos was resorted to by Ed. Conn, manager of the Mission street branch of Sherman, Clay & Co., in July. He not only broadcast notice of the sale but also arranged a concert where the pianos used for solos, as well as for accompaniments, were all items in the sale. Whenever one of these pianos went on the air, its sale number was proclaimed by the an-

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nouncer. The result was that people who liked any of the instruments jotted down their numbers. The crowds that visited the store and inquired for special pianos by numbers was a proof of the success of this method of interesting the public. The sale is spoken of as having been a tremendous success.

### Coming Radio Shows

The annual Radio World's Fair will be held in New York, September 17-22, at Madison Square Garden. A number of new designs in receivers will be shown at that time. This will be the fifth annual show. The seventh annual Chicago radio show will be held in the Coliseum October 8-14. It is stated that practically all exhibit space has already been taken for both events.

### Enlarges Music Department

The music department of Gimbel Bros., Milwaukee, Wis., will be considerably enlarged when remodeling operations, soon to be started, are complete. This department, in which pianos, phonographs, radio sets, records and rolls are carried, is located on the sixth floor.

### New Aeolian Retail Branch

The Aeolian Company of New York has opened a retail branch store in Jamaica, L. I., at 149th street and Jamaica avenue. The complete Aeolian line, including the Weber, Steck, and Stroud, with the Duo-Art, will be carried. The manager is L. J. Kaltenbach.

### J. W. Jenkins Is Honored

J. W. Jenkins, president of the J. W. Jenkins Sons' Music Company, Kansas City, Mo., has been honored by being elected a member of the board of directors of the Kansas City Better Business Bureau. He will represent the music interests of the city.

### New F. A. North Branch

The Germantown branch of the F. A. North Co., Philadelphia, Pa., is now located in a new store at 58 Chelton avenue. Another branch has also been opened at 5511 North Fifth street, under the management of J. Coll.

### Oscar Swanitz Promoted

Oscar Swanitz has been appointed field representative for the Kohler Industries in the southwest territory, including Missouri, Kansas, Arkansas, Oklahoma, Louisiana, and Texas. Mr. Swanitz succeeds W. F. Allen, recently resigned.

### Fire Causes \$10,000 Damage

The Detroit Music Company, 2030 Woodward avenue, suffered a loss estimated at \$10,000 due to a fire. The fire started in the basement, and did considerable damage to stock stored there before it was extinguished.

### CLASSIFIED ADVERTISEMENTS

**WHOLESALE SALESMEN WANTED**—We would like to get in touch with several high grade piano salesmen who have had successful experience in wholesale and retail selling. Our 1928 program calls for expansion of sales effort and there is now an opportunity for men of the right calibre to join this growing organization on a favorable working basis. If you are looking for a permanent opportunity rather than just a job, write us for an appointment giving your experience, reference and photograph if convenient. Gulbransen Company, 3232 West Chicago Avenue, Chicago, Ill.

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## Piano and Musical Instrument Section

### Visuola Gaining Popularity with Pacific Coast Teachers

Everyone in business circles knows that a "missionary," in a trade sense, is one who goes forth and makes friends for his firm's product. Bert Farjeon, musical missionary, for Visuola, is just rounding out six months of busy activity in Central California on behalf of the Aeolian Company's aid to teaching the art of piano-playing. He and Mrs. Claribel Farjeon, who uses the Visuola in all her piano classes, have a studio on Nob Hill, almost overhanging the part of town where Sherman, Clay & Co. have their main store, and visitors to this studio usually go forth, fully converted to the doctrine of the Visuola. One might almost allude to the studio as a detached bit of Aeolian Hall, so enthusiastically are Aeolian methods and ways of instruction upheld by the Farjeons. It was from Aeolian Hall that Farjeon went to San Francisco.

Speaking of his work, Mr. Farjeon said that he gives talks and demonstrations in San Francisco and all the surrounding territory, before Parent-Teachers' organizations, women's clubs, teachers' clubs and societies interested in education, especially in musical development. A very considerable number of teachers are advocating the Visuola because they find it a great help in their teaching and also its advertising is of great help to them, while the annotated pieces of music, the form letters, pamphlets, etc., all help to increase interest in piano-playing. One aid is the finding of desirable locations for teachers who have just graduated. The Visuola is being used a good deal in summer classes for teachers, from San Francisco to San Jose, and Mr. Farjeon stated that through personal experience, he and Mrs. Farjeon have found that teachers and pupils make more rapid progress when they use the Visuola.

### Business in Residential Organs

George H. Leathurby returned to San Francisco from the Convention in Los Angeles convinced that dealers are going to find business good in residential organs. The G.

H. Leathurby Co. represents the Geneva residential organ on the Pacific Coast and one of these instruments has been installed in the Company's place of business in San Francisco. A number of music merchants have been in to see it.

### New Piano Lines at Wanamaker's

W. P. Hampton, manager of the piano department of the Philadelphia branch of Wanamaker's, has announced the new lines of pianos to be carried in that institution. These lines will include the Everett, Emerson, Vose, Kurtzmann, and Schomacker. He also stated that the radio and phonograph departments will be combined with the piano section.

### Pianos in Model Homes

The George P. Gross Piano Company, Cincinnati, Ohio, secured the contract from the management of the Better Homes Exposition in that city to place pianos in the model homes erected by that body. Four homes in all were created, in which were installed one Mason & Hamlin, two Chickering and one Marshall & Wendell.

### William R. Graul Convalescing

It is reported that William R. Graul, head of the William R. Graul Piano Company, Cincinnati, Ohio, who has been absent some weeks from his office, due to illness, is recovering rapidly. It is understood that he was on the verge of a nervous breakdown.

### Conkling Music Co. Incorporated

The Conkling Music Company has incorporated at Glenn Cove, Long Island. The head of the company is Edward Conkling. The piano line includes the Steinway, Weber, Steck, and Stroud pianos, with the Duo-Art and the Milton.

### Hendricks Piano Co. Sold

The stock and other assets of the bankrupt music firm, the Hendricks Piano Company of Pittsburgh, Pa., have been sold to J. H. Blair & Co., of that city for a price said to be \$4,900.

### E. L. Warner Appointed Manager

The Southern California Music Company has opened a branch store in Oceanside, California, with Edward L. Warner as manager.

### Edwards Music Co. Incorporated

A new company has organized at Rockport, New York, under the name of the Edwards Music Company, capital stock \$50,000.

### Where to Buy

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## MUSICAL COURIER

### A VISUOLA CLASS AT THE BRAUN SCHOOL OF MUSIC, POTTSVILLE, PA.

The accompanying picture was taken during a demonstration of first and second year pupils studying in class under Florence Stephens. These classes are conducted in the branch schools of The Braun School of Music, which are in the public schools in Cass Township, Forestville, Duncott and Primrose. The picture was taken in one of the rooms in the main building of The Braun School of Music, Pottsville, where a private demonstration was given before the superintendents of public instruction in Schuylkill County. The work was highly commended, and as a result of the demonstration piano classes will be started in many of the public schools in the county under the supervision of the Braun School. Fourteen teachers of the Braun School have taken normal courses in class piano teaching and the use of the Visuola. (Wonders photo)



GEORGE BRANDT,  
tenor, who acquitted himself splendidly as William Bradford in the aria, *Comrades, Friends, Beloved*, from Gena Branscombe's choral drama, *Pilgrims of Destiny*, at the British Good Will Pilgrimage Banquet held at the Hotel Astor recently. Mr. Brandt was in delightful voice, and his large, round tones rang out clean and clear in the large hall. An abundance of applause followed his appreciated efforts.



KATHARINE IVES,  
pianist, who has just signed with Albert Meurer and will be under his exclusive management. Miss Ives will give her annual New York recital in the early fall.



HILDA GRACE GELLING,  
vocal teacher of New York, photographed in the foyer of her studio on a peaceful Sunday evening. Miss Gelling is continuing her teaching four days a week throughout the summer.



BARBARA  
ULL,  
violinist, on the  
Houston Coun-  
try Club golf  
course. Miss Lull  
was in Houston  
during the Dem-  
ocratic Conven-  
tion and reports  
that she had a  
most exciting  
time. She was  
expected in New  
York about  
July 15.



DONALD THAYER,  
on his ranch in Southern California-Sierra Madre.



DR. WILLIAM C. CARL,  
aboard the S. S. Roma en route to Paris where he will present the Gold Medal of the Guilmant Organ School to Joseph Bonnet, president of the school. Dr. Carl goes first to Italy, then makes a stop-over in Switzerland before reaching Paris, where he will be the guest of Mr. Bonnet at his Louis XIV chateau in one of the suburbs. Dr. Carl tremendously enjoyed the trip across as a number of distinguished persons were aboard, including Lucrezia Bori of the Metropolitan Opera Company. While in Europe Dr. Carl will make a study of new organ works.



ROSA RAISA,  
seated in the center with the guitar, and her husband,  
Giacomo Rimini, directly back of her, photographed in  
the Italian mountains with a group of friends.



SIGRID ONEGIN,  
contralto, summering at Merano.



TITO SCHIPA,  
Chicago Opera tenor (in the center), with Mme. Schipa  
and Frederick Longas enjoying an imaginary trip in the  
air at a street fair in Paris.

# MUSICAL COURIER

*Weekly Review of the World's Music*



*Louis XVI*  
Length 5 ft. 4 in.

*A Pure Tone Everett*

